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MONEY-TABLE.

(Comp. p. ix.)

Approximate Equivalents.

Italian.		American.		English.			German.		Austrian.	
Lire.	*Cent.*	*Doll.*	*Cts.*	*L.*	*S.*	*D.*	*Mk.*	*Pfg.*	*Fl.*	*Kr.*
—	5	—	1	—	—	1/2	—	4	—	2
—	25	—	5	—	—	2 1/2	—	20	—	10
—	50	—	10	—	—	5	—	40	—	20
—	75	—	15	—	—	7 1/4	—	60	—	30
1	—	—	20	—	—	9 3/4	—	80	—	40
2	—	—	40	—	1	7 1/4	1	60	—	80
3	—	—	60	—	2	5	2	40	1	20
4	—	—	80	—	3	2 1/2	3	20	1	60
5	—	1	—	—	4	—	4	—	2	—
6	—	1	20	—	4	9 3/4	4	80	2	40
7	—	1	40	—	5	7 1/2	5	60	2	80
8	—	1	60	—	6	5	6	40	3	20
9	—	1	80	—	7	2 1/2	7	20	3	60
10	—	2	—	—	8	—	8	—	4	—
11	—	2	20	—	8	9 3/4	8	80	4	40
12	—	2	40	—	9	7 1/2	9	60	4	80
13	—	2	60	—	10	5	10	40	5	20
14	—	2	80	—	11	2 1/2	11	20	5	60
15	—	3	—	—	12	—	12	—	6	—
16	—	3	20	—	12	9 3/4	12	80	6	40
17	—	3	40	—	13	7 1/2	13	60	6	80
18	—	3	60	—	14	5	14	40	7	20
19	—	3	80	—	15	2 1/2	15	20	7	60
20	—	4	—	—	16	—	16	—	8	—
25	—	5	—	1	—	—	20	—	10	—
100	—	20	—	4	—	—	80	—	40	—

The *Franc* or *Lira* contains 100 *Centimes (Centesimi)*. The 5-centime piece is called a *Soldo*. Accounts are sometimes kept in soldi, and the traveller should therefore accustom himself to this mode of reckoning: dieci soldi = 50 c., dodici soldi = 60 c., etc.

Distances. Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly 5/8ths, of an English mile (8 kil. = 5 M.). The Tuscan miglio is equal to 1.65 kilomètre or 1 M. 44 yds.; the Roman miglio is equal to 1.49 kilomètre or 1630 yds.

ITALIA CENTRALE.
Scala di 1: 1.350.000
Chilometri (11,307 - 15)
English miles (69,18 - 10)
Abbreviazioni: A.-Alpe, Alpi, C.-Capo, Ct-Casale, Cas.-Casino, Ct.-castello, G.-Golfo, I.-Isola, L.-lago, M.-Monte, Mti-Monti, Mgna-Montagna, Mre-Miniera, Pa-Pania, Pgio-Poggio, Pso-Passo, Pte-Ponte, Pta-Punta, Pzo-Pizzo, R.-Rovino, S.-San, Santa, Staz.-Stazione, Tre-Torre. Tramvia
Longit.ne Orientale 12° da Greenwich
MARE TIRRENO
MARE ADRIATICO
TOSCANA
UMBRIA
MARCHE
ABRUZZI
ROMA
FIRENZE
ELBA
Geograph. Anst. von Wagner & Debes, Leipzig.

ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

SECOND PART:

CENTRAL ITALY AND ROME.

With 10 Maps, 35 Plans, a Panorama of Rome, and a View of the Forum Romanum.

Eleventh Revised Edition.

LEIPSIC: KARL BAEDEKER, PUBLISHER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1893.

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

PREFACE

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the progress of civilisation and art among the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The practical information in the Introduction will also, it is hoped, be the means of saving the traveller many a trial of temper, as well as both time and money.

The eleventh edition of Central Italy and Rome, like its predecessors, has been carefully revised and brought down to date. The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The large *Plan of Rome* (scale 1 : 11,400), in the Appendix, is divided into three sections with a view to obviate the necessity of unfolding a large sheet of paper at every consultation, and its use will be further facilitated by reference to the small clue-plan (scale 1 : 33,000).

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii).

HOTELS (comp. p. xvi). Careful attention has been given to the selection of the hotels. The asterisks indicate those which the Editor has reason to believe from his own experience, as well as from information specially obtained from reliable sources or supplied by numerous travellers, offer satisfactory accommodation and entertainment at reasonable charges. At the same time the Editor does not doubt that comfortable quarters are to be obtained at houses both of the first and second class that he has not recommended or even mentioned. The asterisks are thus not intended to be exclusive in their significance; they are to be taken as simple indications that the hotels so marked are, on the whole, good of their kind. The constant changes in the ownership and management of hotels, the varying tastes and requirements of travellers, even the different seasons at which tours are made, render an unconditional verdict quite impossible. Although changes frequently take place, and prices generally have an upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

Abbreviations.

R. = Room, B. = Breakfast, D. = Dinner, déj. = déjeuner, luncheon, pens. = pension, board and lodging, A. = Attendance, L. = Light. — r. = right, l. = left; applied to the banks of a river with reference to the traveller looking *down* the stream. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles; ft. = English feet.

Asterisks are employed as marks of commendation.

CONTENTS.

Introduction.	Page
I. Travelling Expenses. Money	ix
II. Language	x
III. Passports. Custom House. Luggage	x
IV. Season and Plan of Tour	xi
V. Intercourse with Italians. Gratuities. Valets de Place	xi
VI. Public Safety. Begging	xii
VII. Conveyances	xiii
VIII. Hotels. Private Apartments	xvi
IX. Restaurants, Cafés, Osterie	xvii
X. Sights, Theatres, etc.	xx
XI. Post Office. Telegraph.	xxi
XII. Climate. Health.	xxii
XIII. Bibliography of Rome	xxiv
XIV. History of Rome. List of Roman Emperors and Popes	xxv
XV. Ancient Art	xli
XVI. Mediæval and Modern Roman Art	lv

I. S. Tuscany. Umbria. The Marches.

Route		
1.	From Leghorn or Pisa to Rome by the Maremme	2
2.	From Leghorn to Volterra and Colle	8
3.	Elba and the Tuscan Islands	12
4.	From Florence to Siena and Chiusi viâ Empoli	14
5.	Siena	21
6.	From Florence to Perugia viâ Arezzo and Terontola *(Rome)*	38
7.	Perugia	48
8.	From Arezzo to Fossato	57
9.	From Florence to Rome viâ Terontola and Chiusi	61
10.	From Attigliano to Viterbo	71
11.	From Perugia to Foligno and Orte *(Rome)*	77
12.	From Bologna to Rimini, Falconara *(Rome)*, and Ancona	90
	From Pesaro to Urbino	99
13.	Ancona and its Environs	105
14.	From Ancona to Foligno *(Rome)*	111

II. Rome.

Preliminary Information	115
Topography	130
I. Hills to the North and East	132
II. Rome on the Tiber (Left Bank)	160
III. The Southern Quarters (Ancient Rome)	197
IV. Quarters of the City on the Right Bank	264

III. Environs of Rome.

Route		Page
1.	Immediate Environs of the City. The Catacombs	325
2.	The Alban Mountains	361
3.	The Sabine Mountains	370
4.	The Volscian Mountains	384
5.	Etruscan Towns	389
6.	The Sea-Coast of Latium	393
List of the Artists mentioned in the Handbook		400
Index		406

Omnibus and Tramway Routes and Cab Tariff in Rome, and List of Streets in the Plan of Rome, in the Appendix at the end of the volume.

Maps.

1. Map of Central Italy (1:1,350,000), facing title-page.
2. The Roman Campagna (1:100,000), p. 325.
3. Environs of Rome (1:60,000), p. 327.
4. The Alban Mountains (1:100,000), p. 362.
5. Environs of Tivoli (1:12,500), p. 375.
6. The Sabine Mountains (1:100,000): Plate I.: Tivoli and Valley of the Teverone, p. 376.
7. The Sabine Mountains: Plate II.: Roviano, Subiaco, Capranica, p. 378.
8. The Sabine Mountains: Plate III.: Tivoli, Palestrina, Olevano, p. 380.
9. The Volscian Mountains (1:150,000), p. 384.
10. Railway Map of Italy (1:7,000,000), at the end of the Handbook.

Plans.

1. Ancona, p. 105. — 2. Anzio-Nettuno, p. 398. — 3. Arezzo, p. 39. — — 4. Assisi, p. 78. — 5. Cortona, p. 39. — 6. Forli, p. 94. — 7. Orvieto, p. 64. — 8. Ostia, p. 395. — 9. Perugia, p. 48. — 10. Rimini, p. 95. — 11. Siena, p. 20. — 12. Terni and its Environs, p. 79. — 13. Volterra, p. 9. — 14. Istituto delle Belle Arti, at Siena, 34. — 15. Large Plan of Rome, and — 16. Clue Plan of Rome, both at the end of the book. — 17. Museo Kircheriano, p. 168. — 18. Galleria Doria, p. 171. — 19. Ancient Rome, p. 197. — 20. Palace of the Conservatori, p. 206. — 21. Capitoline Museum, p. 207. — 22. Forum Romanum, p. 214. — 23. Fora of the Emperors, p. 228. — 24. Palaces of the Emperors on the Palatine, p. 233. — 25. Thermæ of Caracalla, p. 246. — 26. Section, and — 27. Ground-plan of S. Clemente, p. 255. — 28. S. Giovanni in Laterano, and Lateran Museum, p. 256. — 29. S. Pietro in Vaticano and the Vatican Palace (survey-plan), p. 266. — 30. Ground-plan of S. Pietro in Vaticano in its present state, p. 268. — 31. S. Pietro in Vaticano (Bramante's ground-plan), p. 269. — 32. Vatican Palace, S. Wing (Sistine Chapel, Raphael's Loggie and Stanze), p. 294. — 33. Vatican Palace, N. Wing (Museum of Antiquities), p. 295. — 34. Casino Borghese, p. 328. — 35. Hadrian's Villa, p. 374.

Arms of the Popes, from 1417 to the present day, p. xl.

View of the Forum Romanum in its former and present condition, p. 214.

Panorama of Rome (from S. Pietro in Montorio), p. 320.

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'
BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as already stated in the first part of this Handbook, it need not exceed that incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day, or at 10-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party also effect a considerable saving. When ladies are of the party the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi;* 1 fr. 25c. = 1*s.* = 1 German mark (comp. p. ii). The gold and silver coins of France, Switzerland, Greece, and Belgium circulate freely. In consequence of the present financial condition of the country gold has almost disappeared from ordinary circulation. Gold pieces of 10 or 20 francs should be converted into paper at a money-changer's; for the premium on gold (2-3%) is not allowed for at hotels or shops. The recognized paper currency consists of the *Biglietti di Stato* and the banknotes of the *Banca Nazionale;* notes of the *Banca di Toscana* are legal tender in Tuscany. The notes of other large Italian banks are generally accepted at Rome. — The traveller should be on his guard against old coins from the papal mint, Swiss silver coins with the seated figure of Helvetia, Roumanian, and South American coins, which are much depreciated, and Greek copper coins. Even Italian coins issued before 1863 ('Re Eletto') are liable to refusal, as are also much-worn coins of any kind. Base coins representing $^1/_2$, 1, or 2 francs are very common.

BEST MONEY FOR THE TOUR. *Circular Notes* or *Letters of Credit*, obtainable at the principal English and American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also

realise their nominal value. A moderate supply of *French Gold* may prove useful. *Sovereigns* are almost everywhere received as the equivalent of 25 fr., and sometimes a little more. Besides silver and small notes, 1-1½ fr. in copper should also be carried in a separate pocket or pouch (comp. p. xii).

II. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, *i. e.* considerably more than the ordinary charges. French is very useful, and it may suffice for Rome; but for those who desire the utmost possible freedom, combined with the lowest possible expenditure, a slight acquaintance with the language of the country is indispensable. † — Those who spend any time in Rome are recommended to take Italian lessons; teachers may be heard of at the booksellers'.

III. Passports. Custom House. Luggage.

Passports, though not required in Italy except for receiving remittances of money and registered letters at a poste restante (p. xxi), are always convenient. The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality.

Foreign Office passports may be obtained in London through E. Stanford, 26 Cockspur Street, Charing Cross, W. J. Adams, 59 Fleet Street, or Lee and Carter, 440 West Strand.

Custom House. The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars (only six pass free) are the articles chiefly sought for. The customs-receipts should be preserved, as they are sometimes asked for even in the interior.

Luggage. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person. If the traveller is obliged to

† '*Baedeker's Manual of Conversation in English, French, German, and Italian, with Vocabulary, etc.*' (Stereotype Edit., Baedeker, Leipsic), which is specially adapted for the use of travellers, with the addition of *Baedeker's Conversation Dictionary* (in the same four languages; Leipsic, 1889; price 3 marks), will soon enable the beginner to make himself understood. — A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing. should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

forward it, he should employ a trustworthy agent at the frontier and send him the keys. Comp. p. xiv.

IV. Season and Plan of Tour.

Season. The season selected for the tour must of course depend on the traveller himself, but the best time for Central Italy is spring, from the end of March to the end of May, or autumn, from the end of September to the middle of November. In summer the neighbourhood of Rome as well as parts of the city itself are exposed to malaria, but even apart from that fact, the suitability of this season for the tour depends to a great extent on the constitution of the traveller. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the active traveller; but the fierce rays of an Italian sun seldom fail to sap the physical and mental energies. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere. But in Central Italy nearly the whole of September is apt to be sultry, and the frequent thunder-storms render that month less favourable for travelling than is usually assumed. The winter-months, from the end of November to the end of February, when heavy rains fall in Central and Southern Italy, are quite unsuited for travelling. They had better be devoted to *Rome*.

Plan. In Central Italy the principal attraction is *Rome* itself, and of the other towns described in the present volume the next in importance are *Siena* and *Perugia*, both of which afford good summer-quarters owing to their elevated situations. Two other places of great interest are *Orvieto* and *Assisi*, a short visit to which should not be omitted. *Arezzo*, *Cortona*, *Spoleto*, *Terni*, with its imposing waterfalls, and *Chiusi* and *Corneto*, with their Etruscan antiquities, are also interesting points, situated near the railway. *Volterra*, *S. Gimignano*, *Montepulciano*, and *Viterbo*, though less conveniently situated, are also well worthy of a visit. With regard to the towns lying on the coast of the Adriatic, comp. pp. 90 et seq. Besides these points of attraction there are many others in the less-frequented districts of the interior, which the traveller who desires more than a superficial acquaintance with Italy should not fail to explore; and the farther he diverges from the beaten track, the more he will learn of the characteristics of this delightful country.

V. Intercourse with Italians. Gratuities. Valets de Place.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted has long been prevalent; but a knowledge of the custom, which is based on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases the traveller should make a distinct bargain.

The fewest words are the best; and travellers will find that calm preparations to go elsewhere will reduce obstinate hagglers to reason much more quickly than a war of words. In Rome and the larger towns of Tuscany the traveller will now meet comparatively few causes for complaint, and even in smaller places he will find a little tact and good-temper all that is necessary to avoid disputes. Prudence is useful at all times in Italy; but an exaggerated mistrust is sometimes resented as an insult, and sometimes taken to indicate weakness and timidity.

Gratuities. In public collections, where a charge for admission is made, the keepers *(custodi)* are forbidden to accept gratuities. But as a general rule, there is no other country where one has to give so many gratuities as in Italy, or where such small sums are sufficient. The traveller, therefore, should always be provided with an abundant supply of copper coins. Drivers, guides, porters, donkey-attendants, etc., invariably expect, and often demand as their right a gratuity *(buona mano, mancia, da bere, caffè, sigăro)*, in addition to the hire agreed on, varying according to circumstances from 10-15 c. to a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums. The gratuities suggested in this Handbook are on a sufficiently liberal scale; some, however, will of course give more, while the traveller of modest claims will find perhaps two-thirds or even less enough. The following scale will be found useful by the average tourist. In private collections a single visitor should bestow a gratuity of 1/2 fr., 2-3 pers. 3/4, 4 pers. 1 fr. For repeated visits half these sums. For opening a church-door, etc. 10-20 c. is enough, but if extra services are rendered (*e.g.* uncovering an altar-piece, lighting candles, etc.), from 1/3 to 1 fr. may be given.

In hotels and restaurants about 5-10% of the reckoning should be given in gratuities, or less if service is charged for. In restaurants where 'service' and 'couvert' appear on the bill, no fee at all should be given.

Valets de Place *(Guide*, sing. *la Guida)* may be hired at 5-7 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionaire, as any such intervention tends considerably to increase the prices.

VI. Public Safety. Begging.

Notwithstanding recent newspaper reports of robberies, travelling in Northern and Central Italy is scarcely attended with greater hazard than in any of the northern European countries. The traveller should, of course, avoid the less frequented parts of Rome and its

environs after night-fall. Information as to the safety of the Campagna is, also not to be despised, as a few cases of robbery have lately occurred there. Brigandage proper is, however, a danger only for the rich occupants of retired farms. In the towns the *Guardie* or policemen, and in the country the *Carabinieri*, or gensdarmes (who wear a black uniform, with red facings, and cocked hats), will be found thoroughly respectable and trustworthy.

Weapons cannot legally be carried without a licence. Those of a secret character, such as sword-sticks and stick-guns, are entirely prohibited, and the bearer is liable to imprisonment without the option of a fine.

Begging, which is most prevalent at the church-doors, has recently increased in frequency in the streets of Rome. The traveller should decline to give anything, with the words, 'non c'è niente', or a gesture of disapproval. If a donation be bestowed, it should consist of one of the smallest possible copper coins (2, or at most 5 c.), and should only be given to the obviously needy or decrepit. The foolish practice of 'scattering' copper coins to be struggled for by the street-arabs is highly reprehensible, and, like most idle gratuities to children, has a demoralizing effect upon the recipients.

VII. Conveyances.†

Railways. The remarks made in the first volume of the Handbook are also applicable to the railways of Central Italy. The rate of travelling is very moderate, and the trains are often behind time. The first-class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Smoking compartments are labelled *'pei fumatori'*, those for non-smokers *'è vietato di fumare'*. Among the expressions with which the railway-traveller will soon become familiar are — *'pronti'* (ready), *'partenza'* (departure), *'fermata'* (halt), *'si cambia treno'* (change carriages), and *'uscita'* (egress), which are shouted by the officials with characteristic vigour. The station-master is called *'capo stazione'*.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets *('fare il biglietto')*. 'Mistakes' are far from uncommon on the part of the ticket-clerks or of the officials who weigh luggage. In addition to the fare a tax of 5 c. is payable on each

† The best (though far from perfect) collections of time-tables etc. are the *'Indicatore Ufficiale delle Strade Ferrate'* (published monthly by the Fratelli Pozzo at Turin; price 1 fr.) and the *Orario del Movimento Treni e Piroscafi* (published by Arnobaldi at Florence; 1 fr.). The ordinary tourist will probably find the smaller editions (50 c. and 20 c. respectively) sufficient for his purposes. — All these may be obtained at the stations or from newsvendors.

ticket, and the express fares are about 10 per cent higher than the ordinary. It is also important to be at the station early. The booking-office at large stations is open 1 hr., at small stations $^1/_4$-$^1/_2$ hr. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. At the end of the journey tickets are given up at the *uscita*.

Luggage is a source of both inconvenience and expense to the tourist who travels with it. Yet it must be mentioned that during the last few years an extraordinary number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem. In crossing the frontier travellers should travel with the same train as their luggage and superintend the custom-house examination themselves (p. x). On alighting at small stations, they should at once look after their luggage in person. — The luggage-ticket is called *lo scontrino*.

No luggage is allowed free except small articles taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *deposituare*, 5 c. per day for each package, with a minimum of 10 c.).

The enormous weight of the trunks used by some travellers not unfrequently causes serious and even lifelong injury to the hotel and railway porters who have to handle them. Travellers are therefore urged to place their heavy articles in the smaller packages and thus minimize the evil as far as possible.

Through Tickets to different parts of Italy are issued in London (at the principal railway-stations; by Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze, 142 Strand, etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free.

Those with whom economy is an object may save a good deal by buying return-tickets to the Swiss frontier, travelling third-class through Switzerland, and then taking circular tour tickets in Italy.

Circular Tickets *(viaggi circolari)* to the principal towns in Italy, available for 20-60 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but usually without a free allowance of luggage). Farther particulars will be found in the time-tables. These tickets require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped he must at once apply to the *capo stazione* for recognition of the break in the journey (*accertare il cambia-*

mento di destinazione'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression (*'vale per riprendere alla stazione . . . il viaggio interrotto a . . .*). If this ceremony be neglected the holder of the ticket is required to pay treble fare for the omitted portion of the route for which the ticket is issued.

Return Tickets *(Biglietti d'andata-ritorno)* may often be advantageously used for short excursions, but they are generally available for one day only, or for three days if issued on Saturday, or the eve of a public holiday. If the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding but may use it for the return from the station at which he has alighted.

Steam Tramways. The system of *Tramvie a Vapore*, with which the traveller in Northern Italy has become familiar, has also extended to Central Italy. The rate of speed attained by them is about half that of the ordinary railways.

Diligences. As several of the most interesting places described in the following pages lie at some distance from the railway (such as Urbino, S. Gimignano, Subiaco, and Olevano), the traveller must visit them by carriage or by diligence. The *Diligenza*, or ordinary stage-coach, conveys travellers with tolerable speed, and its course is seldom very long. The vehicles, which are not very comfortable and whose passengers are not always select, are in the hands of private speculators. The drivers and ostlers generally expect a few soldi at the end of each stage. — For a party of three or four persons the expense of a carriage with one or two horses hardly exceeds the diligence fares, while the travellers are far more independent. A carriage with one horse may generally be hired for 50–75 c. per kilomètre in the plain and about twice as much in the mountains, and a single seat in a carriage ('un posto') may often be obtained.

Walking Tours. The ordinary Italian rarely walks if he can possibly drive; and how walking can afford pleasure is to him an inexplicable mystery. In the more frequented districts, however, such as the vicinity of Rome, the natives are accustomed to this mania of foreigners, and are no longer surprised to find them exploring the Campagna and the Sabine and Alban Mts. on foot. There seems, moreover, to be a growing taste for walking among the Italians themselves, as a great many stations of the *Club Alpino Italiano* † have recently been established for the purpose of rendering the Apen-

† The headquarters of the Roman section are at Via del Collegio Romano 26, where information as to ascents in the Apennines is willingly given to members of foreign alpine clubs. The *Guida della Provincia di Roma*, by *E. Abbate* (Rome, 1891; 6 fr.), published on behalf of the club, is recommended for walking-tours among the mountains.

nines more accessible to travellers. Cool and clear weather should if possible be selected, and the scirocco carefully avoided. The height of summer is of course unsuitable for tours of this kind.

Riding. A horse *(cavallo)* or donkey *(asino, somaro)*, between which the difference of expense is slight, will often be found serviceable, especially in mountainous districts. The attendant *(pedone)* acts as a guide for the time being. Animals are provided for the use of ladies also. The charges are moderate. A previous bargain should be made, *tutto compreso*, a gratuity being added if the traveller is satisfied. The donkey-drivers have an unpleasant habit of inciting their animals to the top of their speed when passing through a town or village, and it is as well to warn them beforehand that their 'mancia' will suffer if they do not go quietly through the streets.

VIII. Hotels. Private Apartments.

First Class Hotels, comfortably fitted up, are to be found at Rome, Siena, Perugia, and at most of the principal resorts of travellers in Central Italy. Several of those at Rome are kept by Swiss and German landlords. Room 2½-5 fr., bougie 75 c. to 1 fr., attendance 1 fr. (exclusive of the 'facchino' and porter), table d'hôte 4-6 fr., and so on. The charge for dinner does not generally include wine, which is comparatively dear. For a prolonged stay an agreement may generally be made for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. Luncheon, however, need not be ordered at the hotel. Meals served at other than the usual hours, or in the traveller's private rooms, are, of course, considerably dearer. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab (definite bargain as to fare) to proceed to another hotel, should they dislike the rooms offered to them. Rooms on the ground-floor should be avoided.

The Second Class Hotels, thoroughly Italian in their arrangements, are much cheaper, but they are rarely very clean or comfortable: R. 1½-2, L. ½, A. ½ fr. There is no table d'hôte, but in the larger towns there is generally a trattoria (p. xvii) connected with the house. Morning coffee is usually taken at a café (p. xix) and not at the inn. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies; but the new-comer should, perhaps, frequent first-class hotels only. It is quite customary to make enquiries as to charges beforehand. A dinner, for example at 2-3 fr., may be stipulated for, and in bargaining as to the charge for a room the 'servizio e candela' should not be forgotten. If no previous agreement has been made an extortionate bill is not uncommon. The landlord is generally prepared to have his first offer beaten down by the traveller, and in that expectation usually asks more at first than

he will afterwards agree to accept. In small places it is quite usual to agree on a pension charge, including wine, even for a stay of only one day. — *Gratuities*, see p. xii. — *Matches* are seldom provided in these inns. Wax-matches *(cerini)* are sold in the streets (1-2boxes, 5c.).

The recommendations etc. of landlords as to hotels in other towns should be disregarded. They are not made with a single eye to the interests of the traveller.

Money and other valuables should either be carried on the person (p. xiv) or entrusted to the landlord in exchange for a receipt.

The Pensions of Rome and Siena also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

Private Apartments are recommended for a prolonged residence. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, boot-cleaning, stoves and carpets in winter, a receptacle for fuel, and other details will generally suffice.

The popular idea of Cleanliness in Italy is behind the age. The traveller will have little to complain of in the first-class hotels or even the better second-class hotels; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder *(polvere insetticida* or *contro gli insetti)* or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the summer and autumn-months. Windows should always be closed before a light is introduced into the room. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit-lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose. A weak dilution of carbolic acid in water is efficacious in allaying the discomfort occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing *(la biancheria)* will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia (di tela, di cotone, di lana)*; night-shirt, *camicia di notte*; collar, *il solino, il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una flanella* or *giuba di flanella*: petticoat, *la sottana*; stocking, *la calza*; sock, *la calzetta*; handkerchief (silk), *il fazzoletto (di seta)*. To give out to wash, *dare a bucato (di bucato*, newly washed); washing-list, *la nota*: washerwoman, laundress, *la stiratrice, la lavandaja*; buttons, *i bottoni*.

IX. Restaurants, Cafés, Osterie.

Restaurants of the first class *(Ristoranti)* in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of a better class

may be visited by ladies also. They are generally open from 11 a.m. till comparatively early in the evening, but are frequented chiefly between 5 and 8 p.m. Breakfast or a light luncheon *(colazione)* before 1 p.m. may be more conveniently obtained at a café (p. xix). Dinner may be obtained *à la carte* (1½-3 fr.), and sometimes *a prezzo fisso* (2-5 fr.). The diner who wishes to confine his expenses within reasonable limits, should refrain from ordering dishes not mentioned in the bill of fare. Italian customers have no hesitation in sending away at once ill-cooked or stale dishes, and sometimes even inspect the meat or fish before it is cooked. Wine is usually brought in open bottles (p. xix). The diner calls for the bill with the words *'il conto'*, and should check the items and addition. The waiter *(cameriére)* expects a gratuity of 2-5 soldi. If too importunate in his recommendations or suggestions, he may be checked with the word *'basta'*. — A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed.

List of the ordinary dishes at the Italian restaurants: —

Antipasti, relishes taken as whets.
Minestra or *Zuppa*, soup.
Brodo or *Consumè*, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Minestra di riso con piselli, rice-soup with peas.
Risotto (alla Milanese), a kind of rice pudding (rich).
Paste asciutte, maccaroni, *al sugo e al burro*, with sauce and butter; *al pomidoro*, with tomatoes.
Carne lessa, *bollita*, boiled meat; *in umido*, *alla genovese*, with sauce; *ben cotto*, well-done; *al sangue*, *all' inglese*, underdone; *ai ferri*, cooked on the gridiron.
Manzo, boiled beef.
Fritto, *una Frittura*, fried meat.
Arrosto, roasted meat.
Arrosto di vitello, roast-veal.
Bistecca, beefsteak.
Majale, pork.
Montone, mutton.
Agnello, lamb.
Capretto, kid.
Testa di vitello, calf's head.
Fégato di vitello, calf's liver.
Bracciola di vitello, veal-cutlet.
Costoletta alla Milanese, veal-cutlet, baked in dough.
Esgaloppe, veal-cutlet with bread-crumbs.
Pesce, fish.
Sfoglia, a kind of sole.
Presciutto, ham.
Salāme, sausage (usually with garlic, *àglio*).
Pollo, fowl.
Uova, eggs, *da bere*, soft, *dure*, hard, *al piatto*, poached.
Anitra, duck.
Pollo d'India or *Dindo*, turkey.
Gnocchi, small puddings.
Stufatino, *cibreo*, ragout.
Crochetti, croquettes.
Pasticcio, pie.
Contorno, *Guarnizione*, garnishing, vegetables, usually not charged for.
Patate, potatoes.
Polenta, Maize-sauce (thick).
Insalata, salad.
Asparagi, asparagus (green).
Spinaci, spinach.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.
Gobbi, *cardi*, artichoke-stalks (with sauce).
Zucchini, gherkins.
Fave, beans.
Fagiolini, *Cornetti*, French beans.
Funghi, mushrooms.
Mostarda francese, simple mustard.
Mostarda inglese or *Senape*, hot mustard.
Sale, salt.
Pepe, pepper.
Ostriche, oysters (good in winter only).
Dolce, sweet dish (*Zuppa inglese* is a favourite).
Frutta, *Giardinetto*, fruit, desert.
Fragole, strawberries.
Pera, pear.
Mele, apples.

Pèrsici, Pesche, peaches.
Uve, grapes.
Fichi, figs.
Noci, nuts.
Limone, lemon.
Arancio, orange.

Finocchio, root of fennel.
Frittata, omelette.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio, cheese (*Gorgonzola, Stracchino*).

Cafés are frequented for breakfast and luncheon, and are often crowded until a very late hour at night. In winter the tobacco-smoke is frequently objectionable.

Caffè nero, or coffee without milk, is usually drunk (15-25c. per cup). *Caffè latte* is coffee mixed with milk before being served (30-50c.; *cappuccino*, or small cup, cheaper); or *caffè e latte*, *i.e.* with the milk served separately, may be preferred. *Mischio* is a mixture of coffee and chocolate (20-30c.). *Cioccolata*, or chocolate, 30-50 c. *Pane* (a roll) 5 c.; *pasta* (cake) 5-15 c.; bread and butter *(pane al burro)* 20 c. — The usual viands for lunch *(Colazione)* are ham, sausages, cutlets, beefsteaks, and eggs.

Ices *(gelato)* of every possible variety are supplied at the cafés at 50 c. per portion; or a half portion *(mezza)* may be ordered. *Sorbetto*, or half-frozen ice, and *Granita*, iced-water (*limonata*, of lemons; *aranciata* of oranges; *di caffè*, of coffee) are other varieties. The waiter expects 5 c.

Newspapers *(giornali)*. The principal Parisian newspapers are to be found at all the larger cafés, English rarely. — Roman newspapers, see p. 128.

Wine Shops *(osterie)*, especially at Rome (with the exception of some of the better 'Tuscan wine-shops'), are a favourite haunt of the lower classes. The rooms are generally dirty and uninviting. Generally only wine is sold (*nero*, or at Rome *rosso*, red; *bianco*, white; *asciutto*, dry; *pastoso*, sweet), but bread and cheese may be obtained at some of the osterie. Those who sup at a wine-shop must bring their own eatables from a *pizzicarōlo*, or dealer in comestibles. The reputation of the osterie varies with the quality of the wine; the number of customers is a good index of the latter.

In Tuscany the best wines (all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*). *Nipozzano*, *Altomena*, and *Carmignano* and *Alcatico* (sweet). *Orvieto* and *Montepulciano* are white wines produced farther to the south. — A 'fiasco' a straw-covered flask, usually holding three ordinary bottles is generally brought, but only the quantity consumed is paid for. Smaller bottles may sometimes be obtained: *mezzo fiasco* (1/2), *quarte fiasco* (1/4), *ottavino* (1/8); these must be bought outright.

In Rome the commonest wines, besides the Tuscan, are those of the neighbourhood *(Vini dei Castelli Romani)*, the favourites being *Frascati*, *Marino*, and *Genzano*. Wines of a better quality are sold in ordinary corked and labelled bottles. Table-wine *(vino da pasto)* is served in open flasks: 1/2 litre, *un mezzo litro;* 1/4 litre, *un quarto;* 1/5 litre, *un quinto* or *bicchiere*. The figures on the outside (6, 7, 8, etc.) indicate the price per 1/2 litre in soldi. In shops outside the town, the wine is very cheap and often excellent.

Cigars *(sigări)* in Italy are a monopoly of Government, and bad. The price of the home-made cigars (*Scelti Romani*, *Virginias*, *Toscani*, *Napoletani*, *Cavours*, *Minghetti*, etc.) varies from 7 1/2 to 18 c. — Good *Havanna Cigars* (25-60 c.) and foreign *Cigarettes* may be bought at the 'Regia dei Tabacchi' (p. 118) and other large shops in Rome. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sights, Theatres, etc.

Churches are open in the morning till 12 or 12.30, and generally again from 4 to 7 p.m., while some of the most important remain open the whole day (comp. p. 125). Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals the works of art are often entirely concealed by the temporary decorations. The verger *(sagrestano*, or *nonzolo)* receives a fee of 30-50 c. or upwards, if his services are required.

Museums, picture-galleries, and other collections that belong to government are usually open from 10 to 3 or 4 o'clock, on weekdays at a charge of 1 fr., and on Sundays gratis. In Rome the collections of the Vatican and the private galleries are closed on Sundays and on ecclesiastical festivals. The national collections are closed only on the holidays recognized by government, *viz.* New Year's Day, Epiphany (Jan. 6th), Easter Day, Ascension Day, Fête de Dieu (Corpus Domini), June 29th (SS. Peter and Paul), Assumption of the Virgin (15th Aug.), Sept. 20th (anniversary of the entry of the Italian troops in 1870, see p. 339), Nov. 1st (All Saints' Day), and Christmas Day. In smaller towns museums and galleries are also often closed during the Carnival, on Palm Sunday, Whitsunday and Whitmonday, the Festa dello Statuto (first Sunday in June), and on the day sacred to the local patron saint.

Those who desire to study, draw, or copy in the papal museums or private collections must procure a *Permesso* through their consul. For the *Papal Museums* permission is granted by the Archbishop of Petra (maggiordomo of the pope) at his office the written application having been left there a day or two previously. (Separate permessi required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Loggie.) In the case of *Private Galleries*, application must be made to the proprietor in Italian or French, stating also which picture it is intended to copy, and the size and description of the copy. In some collections copies of the original size must not be made. As to this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo, may be also addressed to a principe or marchese, the 'Revma' being in this case omitted.

Eccellenza Revma,

Il sottoscritto, che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studj artistici (storici, etc.), *si prende la libertà di rivolgersi con questa a Vrã Eccellenza Revma pregando La perchè voglia accordargli il grazioso permesso di far degli studj* (dei disegni, delle notizie, etc.) *nel Musco* (nella Galleria) *Vaticano.*

Sperando di essere favorito da Vrã Eccellenza Revma e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto

di Vrã Eccellenza Revma
Umo Obbmo Servitore
N. N.

Roma li . . . .

A Sua Eccellenza Revma
Luigi Arcivescovo di Petra
Maggiordomo di Sua Santità.

In the *Public Collections* artists who can prove their right to that character receive at once free admission and permission to make copies.

In Rome permessi for this purpose are issued by the *Ministero dell' Istruzione Pubblica* (p. 183).

Theatres. Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit *(platea)* is the usual resort of the men, for which a single ticket *(biglietto d'ingresso)* is sufficient; but for reserved seats *(poltrone* or *posti distinti)* or for a box *(palco)* a second ticket must be obtained. Ladies frequent the boxes, which must always be secured in advance. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the music.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered (*contrattare* = to bargain). '*Non volete*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals by tacit agreement receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

XI. Post Office. Telegraph.

In the larger towns the **Post Office** is open daily from 8 a. m. to 8 or 8.30 p. m. (also on Sundays and holidays), in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. Postage-stamps *(francobolli)* are sold at the post-offices and at many of the tobacco shops. The Italian for letter-box is *Buca* or *Cassetta* (for letters, *per le lettere;* for printed papers, *per le stampe*).

Letters of 15 grammes (½ oz., about the weight of three sous) by town-post 5c., to the rest of Italy 20 c., abroad *(per l'estero)* to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 28 c. The penalty *(segnatassa)* for insufficiently prepaid letters is considerable. — Postcards *(cartolina postale)* for both Italy (white) and abroad (green) 10 c., reply-cards *(con risposta pagata)*, inland 15 c., for abroad 20 c. — Book-packets *(stampe sotto fascia)* 2 c. per 50grammes, for abroad 5 c. — Registration-fee *(raccommandazione)* for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed (*'raccommandata'*) and the stamps must be affixed in front at the different corners. — Post Office Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates; not exceeding 2*l.*, 6*d.*; 5*l.*, 1*s.*; 7*l.*, 1*s.* 6*d.*; 10*l.*, 2*s.* These are paid in gold. The identity of the receiver must be guaranteed by two well-known residents (perhaps the innkeeper and one of his friends or assistants). The charge for money orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

A Parcel Post exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post office. The parcels

must be carefully packed and fastened and may not contain anything in the shape of a letter; and a custom-house declaration must be filled up for each. Articles such as flowers, etc., not liable to duty are best sent as samples of no value *(campione senza valore)* in Italy 2 c. per 50 gr., abroad 10 c.

Telegrams. For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26 c., France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Norway 34, Sweden 26 c. — To America from $3^3/_4$ fr. per word upwards, according to the distance. — In Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special hast *(telegrammi urgenti)*, which take precedence of all others, may be sent in Italy at thrice the above rates.

XII. Climate. Health.

The climate of Rome is determined by its situation in the Campagna, almost equidistant from the Apennines and the sea (14 M.), and about 100 ft. above the level of the latter. During winter the prevalent wind is the *Tramontana*, a term applied not only to the N. wind but also to the N.N.E. wind *(Greco)*; it blows more and more frequently from October to December, then becomes gradually rarer, and by April or May ceases altogether. This dry and cool (sometimes even cold) wind is generally accompanied by a clear sky, and except when unusually violent (in which case it irritates the mucous membrane) is not found trying even by invalids. The *Scirocco*, a general name for the S.E., S., and S.W. winds, is especially prevalent in October and April. It has an alleviating effect upon colds and coughs, but is apt to take away the appetite and impair the nervous energy.

The most favourable month for a visit to Rome is *October*, during which the average temperature is about 63° Fahr. The rain that then falls is drunk in greedily by the parched earth, and all nature seems to awaken to a second spring. *November*, with a mean temperature of 54° and an average of $12^1/_2$ days of rain, is also often a pleasant month. In *December* the N. and S. winds contend for mastery, and wet weather alternates with cold, the mean temperature being 47° and the average number of rainy days eleven. *January* (mean temp. $45^1/_2$°, wet days $11^1/_3$), and *February* (mean temp. $46^1/_2$°, wet days 10), during which the N. wind prevails, are the two coldest months. Travellers arriving at this season from the Riviera, where the mean temperature in these months is from 48° to 54°, should be careful to guard against the sudden change by warmer clothing. *March* (mean temp. $50^1/_2$°, rainy days 10), though often cold, and as usual in the S. the windiest month of the year, seldom passes without some charming spring days. After October *April* and the first half of *May* form the pleasantest time for visiting Rome. The heat then rapidly increases, and from the end of May till October it is almost insufferable (*June* 72°, *July* 76°, *August* 75°, *September* $69^1/_2$° F.).

Health. *Malaria* or Roman fever is, of course, most prevalent

in summer, particularly from the middle of August till the beginning of September, but also occurs in spring and even in the milder and damper months of winter. Large parts of the city, however, enjoy an almost perfect immunity from it. The most conspicuous of these is the central district bounded towards the W. by the *Via del Babuino*, the *Via Sistina*, and the *Via del Quirinale*, extending on the S. to *S. Pietro in Vincoli* and the *Capitol*, and on the E. almost reaching the Tiber. The streets on the *Esquiline*, *Palatine*, and *Caelius*, stretching S.E. from the Capitol to the *Porta Maggiore*, *Porta S. Giovanni*; and *Porta Latina*, are, on the other hand, all dangerous in summer, and few of the inhabitants of the S.E. district between the *Colosseum* and the *Thermæ of Caracalla* and *Monte Testaccio* escape an annual visitation of fever. The centre of the city has thus always been free from fever, and some of the suburban districts, such as the W. slopes of the *Pincio* (since the draining of the pond at the entrance to the Villa Borghese) have become comparatively healthy. Beneath this hill, e.g. in the Via Margutta, large numbers of new houses have been built. The new Ludovisi quarter (p. 139) and many of the streets on the *Viminal* (between the *Piazza Barberini* and *S. Maria Maggiore*) are also healthy, while on the right bank of the Tiber the neighbourhood of the *Piazza S. Pietro* and the quarter between the *Ponte Sisto* and the *Ponte Rotto* (intersected by the *Via della Lungaretta*) are almost exempt from the scourge.

The visitor should exercise some care in choosing his apartments and in seeing that they are supplied with all needful comforts. Carpets and stoves are indispensable. A southern aspect is absolutely essential for the delicate, and highly desirable for the robust. An Italian proverb says: '*Dove non va il sole, va il medico*'. Rooms on the upper floor are drier than those on the ground-floor. Windows should be closed at night.

Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Even in summer it is advisable not to wear too light clothing. Flannel is strongly recommended. — The Pincio is the safest promenade in Rome, but a prolonged sojourn in the somewhat damp gardens of the Villa Borghese is not advisable. The visitor should be careful not to drive in an open carriage after dark, or to sit in the evening in such malarial places as the Colosseum. In visiting picture-galleries or churches on warm days, it is advisable to drive thither and walk back, as otherwise the visitor enters the chilly building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, only dogs and foreigners (Inglesi) walk in the sun, Christians in the shade. Umbrellas or spectacles of coloured glass (grey, concave glasses to

protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a siesta of moderate length is often refreshing.

The drinking-water of Rome is very pure and palatable, but strongly impregnated with lime, which makes it unsuitable for those suffering from gout, and sometimes causes constipation. The water of the *Trevi* has the least lime, that of the *Marcia* the most. Persons with delicate chests often find a winter in Rome very beneficial. It is less dusty than the Riviera, and not so windy as the Sicilian health-resorts. — *Typhus Fever* does not occur in Rome as an epidemic.

There are several good English and German doctors in Rome, but it is sometimes wise, in the case of maladies arising from local causes, to employ native skill. German and English chemists are preferable to the Italian. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

XIII. Bibliography of Rome.

The literature on the history and topography of Rome, especially of ancient Rome, is so extensive, that it is impossible to do more than indicate a few of the most useful works on the subject. At the revival of learning after the dark ages numerous scholars, such as *Poggio* (1440), *Flavio Biondo*, and *Lucio Fauno*, devoted themselves with enthusiasm to exploration in this field. The most important of the mediæval works on Rome is *Nardini's Roma Antica* (1666), edited by Nibby in 1818.

Among modern works we may mention the following: —

1. Italian. *Nuova Descrizione di Roma Antica e Moderna 1820*, by *C. Fea*.
   Indicazione Topografica di Roma Antica (3rd ed., 1841) and other works by *Canina*.
   Roma nell' Anno 1838, by *Nibby* (3 vols.; 1843.
2. French. *Rome, Description et Souvenir*, by *Francis Wey*, a handsome illustrated work, with 358 wood-cuts (3rd ed., Paris, 1875).
   Rome au Siècle d'Auguste, by Dezobry (1844).
   Promenades Archéologiques, by *Boissier* (Paris, 1881).
   Rome et ses Monuments, by Debleser (1882; useful information about church services and other ecclesiastical matters).
   *Les Antiquités de la Ville de Rome au XIV*e, *XV*e, *et XVI*e *siècles*, by *E. Müntz* (Paris; 1886).
3. German. *Geschichte und Beschreibung der Stadt Rom*, by *Sachse* (1824).
   Beschreibung Roms, by *Niebuhr*, *Platner*, *Bunsen*, *Ulrichs*, and others, a learned and extensive work forming the basis for all subsequent exploration (6 vols., 1830-42). An abridgment of this work, in 1 vol., was issued by *Platner* and *Ulrichs* in 1845.
   Handbuch der Römischen Alterthümer, by *W. A. Becker*, a useful supplement to the foregoing (numerous references to classical authors).
   Topographie der Stadt Rom im Alterthum, by *H. Jordan*, with an account of the present state of the excavations (3 vols.; 1871-85).
   Topographie der Stadt Rom, by *O. Richter* (1889).
   Die Ruinen Roms, by *Reber* (4th ed., Leipsic, 1883).
   Darstellungen aus der Sittengeschichte Roms in der Zeit von August bis zum Ausgang der Antonine, by *L. Friedlaender* (6th ed., 1888-90).

Geschichte der Stadt Rom im Mittelalter, by *Ferdinand Gregorovius*, a history of Rome in the middle ages, closing in 1537 (1858-72).
Geschichte der Stadt Rom, by *A. von Reumont*, a history of Rome from its foundation to 1846 (3 vols.; Berlin, 1867-70).
Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom, by *Helbig* and *Reisch*, a valuable and convenient guide (2 vols., Leipsic 1891).
Das alte Rom, by *Buhlmann* and *Wagner*, a panorama with the entry of Constantine the Great in 312 A.D., is an excellent aid to forming an idea of the appearance of ancient Rome (Munich, 1890; 6 marks).
4. ENGLISH. *Walks in Rome*, by *Augustus J. C. Hare* (13th ed., 1893), a cicerone for the ordinary visitor to Rome.
Days near Rome, by *A. J. C. Hare*.
Rome, Ancient and Modern, by the *Rev. Dr. Donovan* (4 vols.; 1842), based on the works of Professor Nibby.
Transformation or *The Marble Faun*, by *Nathaniel Hawthorne*, contains much incidental matter of interest for the visitor to Rome. — See also *George Sand's* '*Daniella*', *Hans Andersen's* '*Improvisatore*', and *Miss Roberts's* '*Mademoiselle Mori*'.
Archæology of Rome, by *J. H. Parker*, profusely illustrated (1872-80).
Architectural History of Rome, by *J. H. Parker* (1881).
Romæ Antiquæ Notitia, or the Antiquities of Rome, by *Basil Kennet* (1731).
Rome Illustrated, translated from the French of *Francis Wey* (see above; new ed., 1887).
Architectural Antiquities of Rome, by *Taylor & Cresy* (new ed., 1874).
Rome and the Campagna, by *Burn* (London, 1870), the best English work of the kind.
Historic and Monumental Rome, by *C. J. Hemans* (1874).
Manual of Roman Antiquities, by *Prof. Ramsay*.
Topography of Rome and its Vicinity, by *Sir William Gell* (1846).
Roma Sotteranea, by *Northcote* and *Brownlow* (London, 1878-80).
The City of Rome, by *Dyer* (1883).
The Remains of Ancient Rome by *Prof. J. H. Middleton* (Edinburgh, 1892).
Ancient Rome in the Light of Recent Discoveries, by *R. A. Lanciani* (illus.; London, 1888).
Pagan and Christian Rome, by *R. A. Lanciani* (London, 1893).
The reader need scarcely be reminded of the histories of *Gibbon*, *Niebuhr*, *Mommsen*, *Merivale*, *Arnold*, *Duruy*, and *Ihne*.

History of the City of Rome.

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and

general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well-known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation. In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the recent discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see pp. 238, 232). After the town of Romulus had sprung up on the Palatine, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fruges devehantur, quo maritimi commeatus accipiantur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiæ medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had

sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the kings, and its constitution commemorated by the erection of the *Servian Wall*. This structure included an external wall round the whole of the town, and also the fortifications of the Capitol and other heights within it. The outer wall led from the N. slope of the Capitol across what was later the Forum of Trajan, skirted the Quirinal, and turned to the S.E. at the gardens of Sallust (p. 142). For more than $^3/_4$ M. at this part of the circuit, where the artificial defences are not aided by nature, the wall was replaced by a rampart about 80 ft. in breadth, with a moat 100 ft. wide in front of it. Considerable remains of this rampart are extant near the railway-station. The wall recommenced on the E. side of the Esquiline, skirted the S. slope of the Cælius, enclosed the two summits of the Aventine, and ended at the Tiber (below St. Sabina's, p. 242). While care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belong the *Temple of Jupiter Capitolinus* (p. 198), the *Circus* in the valley between the Palatine and the Aventine (p. 241), the *Carcer Mamertinus* (p. 228), and above all the *Cloaca Maxima* (p. 239), destined to drain the swampy site of the Forum, and still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B.C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the Republic the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival *Veii* (396), a victory by which the Roman supremacy was established over the south of Etruria as far as the Ciminian Forest. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the *Gauls*. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her ar-

chitecture. During the contests for the supremacy over Italy, the first aqueduct and the first high-road were constructed at Rome by *Appius Claudius* in 312 (*Aqua* and *Via Appia*, p. 345); in 272 a second aqueduct (*Anio Vetus*) was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of Servius Tullius; but, after the overthrow of Carthage had constituted her mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. During the last century B.C., after the Græco-Asiatic wars of the previous century had brought the Romans into contact with the civilisation of the East, the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (*e. g.* Via Appia). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 *M. Porcius Cato* erected the first court of judicature (*Basilica Porcia*) in the Forum, and others followed his example. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus the tribune Clodius, the well-known opponent of Cicero, paid 14,800,600 sesterces (*i. e.* about 130,525*l.*) for his house. The ordinary building material consisted of sun-dried bricks (*lateres*), while the volcanic stone (tufa and peperino) of the neighbourhood was used for the more ambitious edifices. Among the comparatively few extant buildings of the Republican period are the *Tabularium* of B. C. 78 (p. 212), the *Ionic Temple* at the Ponte Rotto (p. 240), and the tombs of the *Scipios* (p. 248), *Bibulus* (p. 165), and *Caecilia Metella* (p. 348).

The transformation of the republic into a MILITARY DESPOTISM involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. *Caesar* himself had formed the most extensive plans of this nature, but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of AUGUSTUS occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 180) and the *Thermae of Agrippa* (p. 182), the *Theatre of Marcellus* (p. 196), the *Portico of Octavia* (p. 196) and

the *Mausoleum of Augustus* (p. 178), the *Basilica Julia* (p. 217), the *Domus Augustana* on the Palatine (p. 235) and the *Forum of Augustus* with the *Temple of Mars* (p. 229). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having found Rome of brick and left it of marble. The wonderful hard bricks, the time-resisting qualities of which excite our admiration in the Roman buildings of the next 500 years, now came into use, supplemented by the beautiful travertine from the vicinity of Tivoli, while the walls were lined with marble from Carrara, Paros and other Greek islands, Numidia ('giallo antico'), Laconia ('rosso antico'), and Eubœa ('cipollino'). The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters *(regiones)*, adapted to its increased extent (p. xxx). A corps of watchmen *(vigiles)*, who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54-68) displayed the most unbridled ambition. The conflagration of the year 64, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in a modern style and according to a regular plan. For his own use he erected the '*Golden House*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 224). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The Flavian Dynasty, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, which have survived, though in ruins, to the present day, above all the *Colosseum* (p. 224), which has ever been regarded as the symbol of the power and greatness of Rome, the *Thermæ of Titus* on the Esquiline (p. 227), and the *Triumphal Arch* (p. 223) erected after the destruction of Jerusalem. Under *Trajan*, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 239), with the column, and the reliefs afterwards employed to decorate Constantine's arch, bear eloquent testimony. Under Trajan the culminating point both of art and of political greatness was attained. Thenceforward the greatness of the empire began gradually, but steadily, to decline. Although under the next emperor *Hadrian* this tendency was apparently arrested, yet the monuments of his reign, such as the *Temple of Venus and Roma*

(p. 224), and his *Mausoleum* (p. 266), exhibit traces of degeneracy.

The same remark applies also to the time of the Antonines. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius* (p. 201), the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about $1^1/_2$ million, had dwindled to one-half by the time of *Diocletian*. A constant decline in architectural taste is traceable but, as building always formed an important feature in the policy of the emperors, the number and extent of the ruins of this period are considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 162), the *Arch of Sept. Severus* (p. 218), the magnificent *Baths of Caracalla* (p. 246), and the huge *Thermae of Diocletian* (p. 145).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian*, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of Constantine the Great, viz. the *Basilica* (p. 222), *Baths* (pp. 150, 175), and *Triumphal Arch* (p. 226). The two former were, however, erected by his rival Maxentius. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the Augustan System into fourteen regions, in enumerating which we shall name the principal ruins belonging to each: — 1. *Porta Capena*, Via Appia, within the city (p. 245); 2. *Caelimontium*, Cœlius (p. 249); 3. *Isis et Serapis*, Colosseum (p. 224), Baths of Titus (p. 227); 4. *Templum Pacis*, Venus et Roma (p. 225), Basilica of Constantine (p. 222), Temple of Faustina (p. 221); 5. *Exquiliae*, Temple of Minerva Medica (p. 156); 6. *Alta Semita*, Baths of Constantine (p. 175) and Diocletian (p. 145); 7. *Via Lata*, between the modern Corso, the Quirinal, and Pincio (p. 164); 8. *Forum Romanum*, the republican

and imperial Fora (pp. 213, 227) and the Capitol (p. 193); 9. *Circus Flaminius*, Theatres of Marcellus (p. 195) and Pompey (p. 192), portico of Octavia (p. 195), Pantheon (p. 180), column of Marcus Aurelius (p. 162), and the Temple of Neptune (p. 163); 10. *Palatium*, Palatine (p. 232); 11. *Circus Maximus*, temple in the Forum Boarium (p. 239); 12. *Piscina Publica*, Baths of Caracalla (p. 246); 13. *Aventinus*, Pyramid of Cestius (p. 244); 14. *Transtiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 37 gates, from which 28 high-roads diverged, and 19 aqueducts; and although four only of these last are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 Thermæ, 856 baths, 1352 fountains in the streets, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may occasion surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still extant would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the CHRISTIANS, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century downwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 325 the first œcumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his death-bed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and St. Peter is said to have founded the first place of worship in the house of the senator Pudens, now the church of *S. Pudenziana* (p. 152). To *Callistus I.* (217-22) is ascribed the foundation of the church of *S. Maria in Trastevere* (p. 322), and to *Urban*, his successor, that of *S. Cecilia* (p. 323). About the beginning of the fourth century *S. Alessio* and *S. Prisca* on the Aventine are supposed to have been founded. Of these churches, however, and also of the edifices erected by CONSTANTINE, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *S. Paolo Fuori*, *S. Croce in Gerusalemme*, *S. Agnese Fuori*, *S. Lorenzo Fuori*, and *SS. Pietro e Marcellino* at Torre Pignattara (p. 344), — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived

by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches *(tituli)*, besides numerous chapels, and among them arose the five PATRIARCHAL CHURCHES, presided over by the pope, and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *S. Giovanni in Laterano*, *S. Pietro*, *S. Paolo*, *S. Lorenzo*, and the church of *S. Maria Maggiore* founded by Liberius. Besides these, *S. Croce in Gerusalemme* and *S. Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4TH CENTURY the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian irruptions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius*, and the strength of the walls, particularly those of the Castle of S. Angelo, effectually repelled their attacks on the city. In March 538 they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December 546, *Totila*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls, which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totila, but in 552 it was recaptured by Narses and once more united with the Byzantine empire. About this period the city was reduced by war, pestilence, and poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 30

years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Longobards under their duke *Aistulf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus: —

'Nobilibus quondam fueras constructa patronis,
Subdita nunc servis, heu male Roma ruis;
Deseruere tui tanto te tempore reges,
Cessit et ad Græcos nomen honosque tuus'.

and terminates with the words: —

'Nam nisi te Petri meritum Paulique foveret,
Tempore jam longo Roma misella fores'.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of the Papacy as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste which still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Longobard king *Luitprand* presented Sutri, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate of Ravenna and the other towns to the representative of St. Peter; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the church. On Christmas Day, in the year 800, *Charlemagne* was crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the Mediæval History of Rome and the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was

developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 149), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregovorius (iii, 565): —

'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city'.

Leo IV. (847-855) encircled the 'Leonine City' with a wall, and erected other useful structures, which indicate a renewed period of prosperity; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these barbarians were finally subdued by *John X.* (914-928), the city was repeatedly besieged and captured by German armies during the contest for the imperial supremacy; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Even a temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 150 of the strongholds of the warlike nobles.

The constantly increasing civic and national dissensions at length compelled *Clement V.* (1305-16) in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A happier era was inaugurated by the return of *Gregory XI.* (1370-78) to the city (1377). After the termination of the papal schism (1378-1417), the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of taste for art and science promoted by *Nicholas V.* (1447-55), *Julius II.* (1503-13), *Leo X.* (1513-22), etc. In 1527 the city was devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, many palaces were reared by papal favourites, while the popes and their cardinals restored the old churches and vied with each other in building new ones. This was especially the case during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its characteristic features. Comp. p. lxix.

In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of 1848, but Pius IX. was restored by the French in 1850. The city was then garrisoned by 15,000 French troops, who were withdrawn in 1866, in accordance with the convention of 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital. The population of the city in 1870 was about 215,000. — On Jan. 9. 1878 occurred the death of Victor Emmanuel II., and the accession of Humbert I.

CHRONOLOGICAL TABLE OF ROMAN EMPERORS AND POPES.

B.C.	Rom. Emp	Popes[a].	A.D.	Rom. Emp.	Popes.
44	Julius Cæsar murdered.		238	Gordian III.	
28	Cæsar Octavianus Augustus.		244	Philip the Arabian.	
A.D.			249	Decius.	
14	Tiberius.		251	Gallus and Volusianus.	Cornelius, 251-252.
37	Caligula.		252		
41	Claudius.		253	Æmilianus.	Luciusl., 252-253
54	Nero.			Valerianus.	Stephen I., 253-257.
67		Martyrdom of St. Peter.	257		Sixtus II., 257-258.
68	Galba.	Linus, 67-79.	260	Gallienus.	Dionysius, 259-269.
69	Otho. Vitellius.		268	Claudius II.	Felix I., 269-274
69	Vespasian.		270	Aurelian.	
79	Titus.	Anacletus, 79-91.	275	Tacitus.	
81	Domitian.	Clement, 91-100.	276	Florianus.	Eutychianus.
96	Nerva.			Probus.	
98	Trajan.		282	Carus.	
100		Euaristus.	283	Carinus and Numerianus.	
109		Alexander I.	283		
117	Hadrian.		284	Diocletian.	Cajus.
119		Sixtus I.	296		
128		Telesphorus.	306	Constantius Chlorus and Maximianus Galerius.	Marcellinus.
138	AntoninusPius				
139		Hyginus.			
142		Pius I.			
157		Anicetus.			
161	Marcus Aurelius.		306	Constantine the Great (sole Emp. 324-337).	
168		Soter.			
177		Eleutherus.			
180	Commodus.		307	Maximin II.	
190		Victor I., 190-202.		Severus.	
193	Pertinax.			Licinus.	
	Didius Julianus.			Maxentius.	
193	Septimius Severus.		308		Marcellus
			309		Eusebius.
			311		Melchiades.
202		Zephyrinus, 202-218.	314		Sylvester I.
			336		Marcus.
212	Caracalla (Geta d. 212.)		337	Constantine II. Constantius. Constans.	Julius I.
217	Macrinus.				
218	Heliogabalus.	Callistus I.,	352		Liberius.
222	Alexander Severus.	218-222. Urbanus I.,	355		Felix II.
		223-230.	360	Julian.	
223			363	Jovian.	
230		Pontianus,			
235	Maximinus.	230-235.	364	Valentinian I. and Valens. (Partition of the Empire.)	
236		Anterus, 235-236.			
238	Gordian I. & II.	Fabianus,			
	Pupienus and Balbinus.	236-250.			

[a] The dates of the popes down to Constantine are uncertain, have been handed down by vague tradition only.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
366		Damasus I.	615		Deusdeditus.
367	Gratian.		619		Boniface V.
375	Valentinian II.		625		Honorius I.
379	Theodosius(sole Emp. 392-395)		640		Severinus.
					John IV.
383	Arcadius.		642		Theodorus I.
384		Siricius.	649		St. Martin I.
395	Honorius[a].		655		St. Eugene I.
398		Anastasius I.	657		St. Vitalianus.
402		Innocent I.	672		Adeodatus.
417		Zosimus.	676		Donus I.
418		Boniface I.	678		St. Agathus.
422		Cœlestinus I.	682		St. Leo II.
425	Valentinian III.		684		St. Benedict II.
432		Sixtus III.	685		John V.
440		Leo I., the Great.	686		Conon.
455	Petronius Maximus		687		St. Sergius I.
			701		John VI.
455-	Avitus.		705		John VII.
475	Majorianus.		708		Sisinnius.
	Lib. Severus.				Constantine I.
	Anthemius.		715		St. Gregory II.
	Olybrius.	Hilarius 461-468.	731		St. Gregory III.
	Glycerius.	Simplicius 468-483.	741		St. Zacharias.
	Julius Nepos.		752		Stephen II.
475	Romulus Augustulus.				Stephen III.
			757		St. Paul I.
476	End of the W.		767		Constantine II.
	RomanEmpire		768		Philip.
483		Felix III.			Stephen IV.
492		Gelasius I.	772		Hadrian I.
496		Anastasius II.	795		St. Leo III.
498		Symmachus.		*Rom. Emp. of Germ. origin*[c]	
514		Hormisdas.			
523		John I.	800	Charlemagne.	
526		Felix IV.	814	Louis the Pious	
530		Boniface II.[b]	816		Stephen V.
532		John II.	817		St. Paschalis I.
535		St. Agapetus I.	824		Eugene II.
536		St. Silverius.	827		Valentinus.
538		Vigilius.			Gregory IV.
555		Pelagius I.	843	Lothaire.	
560		John III.	844		Sergius II.
574		Benedict I.	847		St. Leo IV.
578		Pelagius II.	855	Louis II.	Benedict III.
590		St. Gregory I. the Great.	858		St. Nicholas I.
			867		Hadrian II.
604		Sabinianus.	872		John VIII.
607		Boniface III.	875	Charles the Bald.	
608		S. Boniface IV.			

(a) From 395, the year of the death of Theodosius, the division of the Empire became permanent; in the above table the Emperors of the W. Roman Empire only are enumerated.

(b) Thus far all the popes have been canonised.

(c) The names of a few English sovereigns, especially those who appear most prominently in papal history, have been added to this column to facilitate realisation of contemporary history.

A.D.	Rom. Emp.	Popes.
881	Charles the Fat.	
883		Marinus I.
884		Hadrian III.
885		Stephen VI.
887	Arnulf.	
891		Formosus.
896	[Alfred the Great of England, 871-901.]	Boniface VI.
		Stephen VII.
897		Romanus I.
		Theodorus II.
898		John IX.
900	Louis the Child.	Benedict IV.
903		Leo V.
		Christophorus.
		Sergius III.
904		Anastasius III.
911	Conrad I.	Landonius.
913		John X.
914		
919	Henry I.	
928		Leo VI.
929		Stephen VIII.
931		John XI.
936	Otho I.	Leo VII.
939		Stephen IX.
942		Marinus II.
946		Agapetus II.
955		John XII.
963		Leo VIII.
964		Benedict V.
965		John XIII.
973	Otho II.	Benedict VI.
974		Benedict VII.
		Boniface VII.
983	Otho III.	John XIV.
985		John XV.
996		Gregory V.
999		Sylvester II.
1002	Henry II.	
1003		John XVII.
		John XVIII.
1009		Sergius IV.
1012		Benedict VIII.
1024	Conrad II.	John XIX.
1033		Benedict IX.
1039	Henry III.	
1045		Gregory VI.
		Clement II.
1048		Damasus II.
1049		St. Leo IX.
1055		Victor II.
1056	Henry IV.	
1057		Stephen X.
1058		Benedict X.
1059		Nicholas II.
	[William the	
1061	Conqueror,	Alexander II.
1073	1066-1087.]	Gregory VII.
		(Hildebrand.)
1087		Victor III.
1088		Urban II.
1099		Paschalis II.
1106	Henry V.	
1118		Gelasius II.
1119		Calixtus II.
1124		Honorius II.
1125	Lothaire of Saxony.	
1130		Innocent II.
1138	Conrad III. of Hohenstaufen.	
1143		Cœlestine II.
1144		Lucius II.
1145		Eugene III.
1152	Frederick I. Barbarossa.	
1153		Anastasius IV.
1154	[Henry II. of	Hadrian IV.
1159	England, 1154	Alexander III.
1181	-1189.]	Lucius III.
1185		Urban III.
1187		Gregory VIII.
1187		Clement III.
1190	Henry VI.	
1191		Cœlestine III.
1198	Philip of Swabia and Otho IV. [Richard Cœur de Lion, 1189 -1199.]	Innocent III.
1212	Frederick II.	
1216	[John Lackland, 1199-	Honorius III.
1227	1216.]	Gregory IX.
1241		Cœlestine IV.
1243		Innocent IV.
1250	Conrad IV.	
1254	Interregnum.	Alexander IV.
1261		Urban IV.
1265		Clement IV.
1271		Gregory X.
1273	Rudolph of Hapsburg.	
1276		Innocent V.
	[Edward I. of	Hadrian V.
	England, 1272	John XX.
	-1307.]	or XXI.
1277		Nicholas III.
1281		Martin IV.
1285		Honorius IV.
1288		Nicholas IV.
1292	Adolph of Nassau.	
1294		St. Cœlestine
1295		Boniface VIII.

A.D.	Rom. Emp.	Popes.
1298	Albert I.	
1303		Benedict XI.
1305		Clement V.
1308	Henry VII. of Luxembourg.	
1314	Louis of Bavaria and Frederick of Austria.	
1316	[Edward III. of	John XXII.
1334	England, 1327	Benedict XII.
1342	-1377.]	Clement VI.
1346	Charles IV. of Luxembourg.	
1352		Innocent VI.
1362		Urban V.
1370		Gregory XI.
1378	Wenzel.	Urban VI.
1389		Boniface IX.
1400	Rupert of the Palatinate.	
1404		Innocent VII.
1406		Gregory XII.
1409		Alexander V.
1410	Sigismund.	John XXIII.
1417	[Henry V. of England, 1413	Martin V.
1431	-1422.]	Eugene IV.
1438	Albert II.	
1440	Frederick III.	
1447		Nicholas V.
1455	[Henry VI. of	Calixtus III.
1458	England, 1422	Pius II. (Æneas
	-1461.]	Sylvius, Siena).
1464		Paul II.
1471		Sixtus IV. (Francis della Rovere of Savona).
1484	[Henry VII. of England, 1485	Innocent VIII. (Joann. B. Cibo
	-1509.]	of Genoa).
1492		Alexander VI. (Roder. Borgia).
1493	Maximilian I.	
1503	[Henry VIII. of	Pius III. (Francis Piccolomini
	England, 1509	of Siena).
	-1547.]	
1503		Julius II. (Julian della Rovere).
1513		Leo X. (John de' Medici).
1519	Charles V.	
1522		Hadrian VI. (of Utrecht).
1523		Clement VII. (Julius Medici).
1534		Paul III. (Alexander Farnese).
	[Mary I. of	
1550	England, 1553	Julius III. (Joan.
	-1558.]	Maria de Monte).
1555		Marcellus II.
		Paul IV. (Gian Pietro Caraffa
1556	Ferdinand I.	of Naples).
1559	[Elizabeth of	Pius IV. (Joan.
	England, 1558	Angelus Medici
	-1603.]	of Milan).
1564	Maximilian II.	
1565		St. Pius V. (Ghislieri of Piedmont).
1572		Gregory XIII. (Ugo Buoncompagni of
		Bologna).
1576	Rudolph II.	
1585		Sixtus V. (Felix Peretti).
1590		Urban VII. (Giambattista Castagna of
		Rome).
1590		Gregory XIV. (Nic. Sfondrati of Milan).
1591		Innocent IX. (Giannantonio Facchinetti of Bologna).
1592		Clement VIII. (Hippolyt. Aldobrandini of
		Florence).
	[James I. of	
1605	England, 1603	Leo XI. (Alexander Medici).
	-1625.]	Paul V. (Camillo Borghese).
1612	Matthias.	
1619	Ferdinand II.	
1621	[Charles I. of	Gregory XV.
	England, 1625	(Alexander Ludovisi).
	-1649.]	
1623		Urban VIII. (Maffeo Barberini).
1637	Ferdinand III.	
1644	[Commonwealth and Protectorate, 1649-1660.]	Innocent X. (Giambattista Pamfili).
1655		Alexander VII. (Fabio Chigi of Siena).
1658	Leopold I.	
1667	[Charles II. of England, 1660 -1685.]	Clement IX. (Giul. Rospigliosi).

A.D.	Rom. Emp.	Popes.
1670		Clement X. (Emilio Altieri).
1676		Innocent XI. (Benedetto Odescalchi).
1689		Alexander XIII. (Pietro Ottobuoni).
	[William III. and Mary II. of England, 1688-1702.]	
1691		Innocent XII. (Ant. Pignatelli).
1700		Clement XI. (Giov. Franc. Albani).
1705	Joseph I.	
1711	Charles VI.	
1721		Innocent XIII. (Mich. Ang. de Conti).
	[George II. of England, 1727-1760.]	
1724		Benedict XIII. (Vinc. Maria Orsini).
1730		Clement XII. (Lorenzo Corsini).
1740		Benedict XIV. (Prosp. Lambertini).
1742	Charles VII. of Bavaria.	
1745	Francis I.	
1758	[George III. of England, 1760-1820.]	Clement XIII. (Carlo Rezzonico of Venice).
1765	Joseph II.	
1769		Clement XIV. (Giov. Ant. Ganganelli of Rimini).
1775		Pius VI. (Giov. Ang. Braschi).
1790	Leopold II.	
1792	Francis II.	
1800		Pius VII. (Gregorio Barnaba Chiaramonti of Cesena).
	[George IV. of England, 1820-1830.]	
1823		Leo XII. (Annib. della Genga of Spoleto).
1829		Pius VIII. (Franc. Xav. Castiglione of Cingoli).
1831		Gregory XVI. (Mauro Capellari of Belluno).
1846		Pius IX. (Giovanni Maria Mastai-Feretti of Senigallia).
1878		Leo XIII. (Gioachino Pecci of Carpineto, b, 2. March 1810, Cardinal 1853. Pope 20. Feb. 1878).

MARTINUS V.
1417 1431

COLONNA

EUGENIUS IV.
1431 1447

CONDOLMIERI

NICOLAUS V.
1447 1455

PARENTUCELLI

CALIXTUS III.
1455 1458

BORGIA

PIUS II. PIUS III.
1458 1464 1503

PICCOLOMINI

PAULUS II.
1464 1471

BARBO

SIXTUS IV.
1471 1484

DELLA ROVERE

INNOCENTIUS VIII.
1484 1492

CIBO

ALEXANDER VI.
1492 1503

BORGIA

JULIUS II.
1503 1513

DELLA ROVERE

LEO X. LEO XI.
1513 1521 1605

MEDICI

HADRIANUS VI. CLEMENS V
1522 1523

(UTRECHT) MEDICI

PAULUS III.
1534 1549

FARNESE

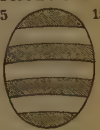
JULIUS III.
1550 1555

DEL MONTE

MARCELLUS II.
1555

CERVINO

PAULUS IV.
1555 1559



CARRAFA

PIUS IV.
1559 1565

MEDICI

PIUS V.
1566 1572

GHISLIERI

GREGORIUS XIII.
1572 1585

BUONCOMPAGNO

SIXTUS V.
1585 1590

PERETTI

URBANUS VII (CASTAGNA)
1590 1591

GREGORIUS XIV. INNOCENT. IX.

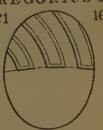
CLEMENS VIII.
1592 1605

ALDOBRANDINI

PAULUS V.
1605 1621

BORGHESE

GREGORIUS XV.
1621 1623



LUDOVISI

Geograph. Anst. von Wagner & Debes, Leipz

URBANUS VIII.
1623 1644

BARBERINI

INNOCENTIUS X.
1644 1655

PAMFILI

ALEXANDER VII.
1655 1667

CHIGI

CLEMENS IX.
1667 1669

ROSPIGLIOSI

CLEMENS X.
1670 1676

ALTIERI

INNOCENTIUS XI.
1676 1689

ODESCALCHI

ALEXANDER VIII.
1689 1691

OTTOBONI

INNOCENTIUS XII.
1691 1700

PIGNATELLI

CLEMENS XI.
1700 1721

ALBANI

INNOCENTIUS XIII.
1721 1724

CONTI

BENEDICTUS XIII.
1724 1730

ORSINI

CLEMENS XII.
1730 1740

CORSINI

BENEDICTUS XIV.
1740 1758

LAMBERTINI

CLEMENS XIII.
1758 1769

REZZONICO

CLEMENS XIV.
1769 1774

GANGANELLI

PIUS VI.
1775 179

BRASCHI

PIUS VII.
1800 1823

CHIARAMONTI

LEO XII.
1823 1829

DELLA GENGA

PIUS VIII.
1829 1830

CASTIGLIONE

GREGORIUS XVI.
1831 1846

CAPELLARI

PIUS IX.
1846 1878

MASTAI-FERETTI

LEO XIII.
1878

PECCI

Geograph. Anst. von Wagner & Debes, Le

Ancient Art

A HISTORICAL SKETCH.

"As the streams lose themselves in the mightier Ocean, so the history of the peoples once distributed along the Mediterranean shores is absorbed in that of the mighty Mistress of the World".
NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the masterpieces presented to him, but enable him to invest them with appropriate historical associations.

Amongst the crowd of statues which fill the galleries and chambers of the Vatican and Capitol of Rome are to be seen the noblest examples of Antique Sculpture. These do not, however, stand in the same relation to Imperial Rome as, for example, the frescoes of Fra Angelico in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Annunziata to Florence, or as the masterpieces of Raphael and Michael Angelo to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome, the mistress of the World, the Rome of ancient history, though attracting to herself the accumulated treasures of entire epochs of Greek art, though through her interposition names, which otherwise must have remained mere phantom sounds, survive to receive individually the homage due to their transcendent genius, had nevertheless as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy, a place corresponding to that which

the masterpieces of the Italian and other schools of painting fill in the galleries of London, Paris, and Dresden. Winckelmann was the first to trace in bold and comprehensive outline the history of Art amongst the Ancients, from its infancy and earlier growth to its maturity and gradual decline. Following in the wake of Winckelmann, unceasing research, patiently and persistently pursued, has served to confirm and extend his survey, and to supply, in addition, a host of particulars pregnant with interest. Those indeed, who have conducted this laborious quest, stimulated and directed by the fortunate recovery of monuments and various relics of antiquity, have been the means of determining the history of Antique Art, so far at least as Sculpture and Architecture are concerned; and this not only in its more salient features, but with an elaboration of detail, so careful and so well authenticated, that the authorship of numerous works is clearly established, and the interest and value of their discoveries in so far unspeakably enhanced. Much indeed remains to be done, and the path of the explorer is beset with doubt and difficulty; but the future promises farther encouragement, if not complete solution.

In Art, the **Greeks** were content to learn from nations whose civilisation preceded theirs. Long before the first image was graven by Grecian hands, the *Egyptians*, as far as history acquaints us, had been the first to overcome those difficulties in the choice of a suitable form of expression inseparable from every fresh manifestation of Art. They had established a well-defined system, a traditional style, which was exemplified as well in their Sculpture as in their Architecture. On the other hand the richly-elaborated Art of the *Babylonians* and *Assyrians*, with its sumptuous wealth of decoration, must also of necessity have had its influence on the Greeks of Asia Minor. Grecian Art had, to begin with, not only adopted the method, implements, and workmanship of their predecessors; it had possessed itself of their forms and not unfrequently of the motives of their imagery. Greece did not, however, accept this heritage of art in the spirit of slavish imitation. Architectural models were not adopted in their entirety. Each part separately, each ornament in itself, became the centre of a new conception, and this conception once embodied became a distinct type, the expression of a taste purely Greek. In like manner they treated the conventional rendering of the human form transmitted to them. This, by constant reference to the living model, they continued to manipulate and modify until they attained to that profound and comprehensive grasp of nature, which to this day remains the subject of wonder and delight to our greatest artists. The way thus traversed was long and wearisome. It carries us back through an incalculable succession of ages into the impenetrable past. The oldest *Ionic* and *Doric* temples, although well-nigh of prehistoric antiquity, exhibit in all essential particulars a clearly-defined architectural system;

and, let it be borne in mind, the architecture of the Greeks did not start into being as Athena from the head of Jupiter, fully armed and equipped. Careful observation will detect in the Orders associated in name with the two principal Hellenic races evidences of a very gradual development. Subsequently, to these two orders was added a third, known as the *Corinthian*. It was inevitable that in the practice of Sculpture as well as Architecture divergences arose which may be characterised as provincialisms; and it is equally intelligible that as Art in Greece assumed more and more majestic proportions, these provincialisms should have become less and less observable.

They were finally obliterated by the glories of what may be distinguished, in reference to art, as the AGE OF PERICLES; glories associated with the talismanic names of *Phidias*, *Myron*, and *Polycletus* in Sculpture, and of *Ictinus* and *Mnesicles* in Architecture. The golden age of the Italian Renaissance, when Raphael filled the world with rapturous wonder, can alone be compared to a time which witnessed the surpassing achievements of art in Greece. Of the painters of this period, of *Polygnotus* for example, who flourished somewhat earlier, little can be ascertained. Their works have perished; and all that we can learn of them is at best too hypothetical to be worthy of record.

The name of POLYCLETUS belongs to the Peloponnesus. The connoisseur of his day claimed for him the merit of having presented the human form complete in its minutest details, correct in proportion, perfect in symmetry. One of his works in particular, the figure of a powerful youth armed with a spear *(Doryphorus)*, was upheld as an example of the master's peculiar excellence, and hence was surnamed the *Canon*. As a counterpart to the Doryphorus, and in like manner regarded as a type or model, is the figure of a youth of distinguished beauty, who with both hands folds a band round his head *(Diadumenus)*. Of one of his *Amazons* it was said, that it surpassed even the Amazon of Phidias in beauty. Finally, especial glory was claimed for his statue of *Hera* placed in a temple dedicated to this goddess at Delphi. — MYRON'S chief delight was to portray the human form in action, but his success was, to say the least of it, partial. Thus he represents his *Discobolus* actually doubled up in the act of throwing the discus. In a group on the Acropolis at Athens the same artist has chosen for his subject the incident of Marsyas in the act of seizing the pipes which the Goddess Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the Goddess, suddenly appearing, dashes the pipes from his hand. Finally the *Cow* of Myron was especially popular. It was boasted of her that so lifelike was she that she deceived both man and beast: nay imposed even on a living calf. But mightiest amidst this sculptor band was PHIDIAS. His colossal *Statue of Zeus* excited

wonder even in Olympia. It was accounted a reproach not to have seen it. His principal works were, however, devoted to the adornment of his native city Athens. The colossal figure of Athens' tutelary deity, the virgin goddess *Athena* in the Parthenon, was from the hand of Phidias. With him, we may assume, originated those plastic decorations of her temple the remains of which are preserved in Athens and in London; and in all that his friend Pericles undertook with a view to enhance the beauty and glory of their native city, the creative genius, if not always the hand of Phidias was active. So completely indeed had he subjected to his irresistible will the resources of his art, so far had he distanced all competitors, whether in the present or past, that the force of his genius, overstepping the narrow confines of Attica, imposed its sway upon successive generations of artists. *Alcamenes* and his favourite *Agoracritus* were his most distinguished and successful pupils. The *Statue of a Victor* in the pentathlon by Alcamenes was, in a similar way to the Doryphorus of Polycletus, distinguished by the title of 'Enkrinomenus', or 'the classical'.

In the history of Art, as in the history of Poetry, there usually succeeds to what Winckelmann terms the 'lofty style', which delights rather in depicting the sublime and majestic, a reaction in favour of a vein of sentiment more tender, more expressive of beauty in her gentler and more graceful aspects; while at the same time freer and more forcible utterance is given to joy and anguish, and generally to the emotions and passions. Tenderness and grace were the divine attributes of PRAXITELES and the family of whom he was chief. At this time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, *Cephisodotus* (the Elder), produced his *Irene and Plutus*, the Goddess of Peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptothek in Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Eros* in Thespia, his *Satyr* and the *Aphrodite* in Cnidus, were the wonder and delight of antiquity. His sons *Cephisodotus* (the Younger) and *Timarchos* had also considerable repute. SCOPAS is usually regarded as the representative of the more pathetic and impassioned expression in Art; and amongst his numerous works a *Group of Sea Deities and fantastical Sea Monsters* is accounted particularly impressive. — The *Niobe and her Children*, afterwards carried to Rome, was attributed variously to Praxiteles and Scopas. *Leochares*, another contemporary of Scopas, is believed to be the author of a group representing *Ganymede* borne to Olympus on the wings of an eagle.

It is said that ALEXANDER THE GREAT would entrust the execution of his portrait to none other than LYSIPPUS of Sycium in the Peloponnesus: and with the name of Lysippus is associated a revolution in taste which culminated in this period. The painter and sculptor *Euphranor*, a contemporary of Lysippus, but older than he, whose

especial delight it was to celebrate heroic exploit, had already with purpose and deliberation modified the recognised rules of proportion. Lysippus moulded the head smaller, and the figure relatively taller than had hitherto been the practice. In posing the figures too, either standing or in movement, as well as in the entire conception and rendering of Nature, he appears to have developed anew and with dazzling effect what hitherto had not been more than suggested. His forms, though of unmistakably Greek character, are more in conformity with modern taste than those of earlier artists. Among the best known works of Lysippus is the *Apoxyomenus*, the figure of a youth fresh from a struggle in the Palæstra, in the act of using the scraping iron. Gods and heroes, scenes of war and the chase, furnished him with subjects for a host of other works. Among his sons and pupils *Laippus*, *Boëdas*, and *Euthycrates*, the last is most highly esteemed. Not only those of their generation but posterity agreed that Lysippus and the painter *Apelles* had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus endured throughout and beyond the end of the following century. His method sufficed for the schools which succeeded him because the new spirit in which they worked had already triumphed in Lysippus.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendour of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendour for city, mansion, and palace. Meanwhile, however, the Past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household Gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. — As an example of what Greek art was doing about this time in Egypt, we may mention the reclining figure of the *River-god of the Nile*. Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. — A pupil of Lysippus, one *Eutychides*, represented the city of Antioch in a group of considerable grace. The

tutelary deity *(Tyche)* of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of PERGAMUM celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so called 'dying gladiator') in the museum of the Capitol, and the *Group of Gauls* in the Museum Boncampagni are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in configuration, costume, and habit from the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A.D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and Attalus himself with the Celts. Quite recently, figures have been recognised as belonging to these groups in the collections of Venice, Rome, and Naples. — Of the RHODIAN SCHOOL we have examples in the so-called *Farnese Bull* in the museum of Naples, and in the *Laocoon*. The date of the Laocoon has not been established. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy on the subject. It is, however, highly improbable that the Rhodian School retained, as late as the reign of Titus, the vitality necessary for the production of so considerable a work.

From the preceding pages it will be gathered how many crises and how varied a development had been experienced by Greek art down to the time when **Rome** herself came to be included within the charmed circle of Greek culture. Transplanted to strange lands, and subjected to new influences and associations, Greek art exchanged its distinctive Greek character for one universal and cosmopolitan. Rome had not been, it may be remarked, without an art she could call her own. The old *City-Walls* raised in the time of the Kings, the *Carcer Mamertinus*, and the *Cloaca Maxima* prove that the Romans could in times comparatively remote carry out architectural works on a grand scale, although principally for utilitarian purposes. The rudiments of Sculpture they probably acquired from Etruscan artists, whose earliest attempts would be the execution of images of the gods in wood and clay. In *Etruria*

where Greek influence had long been active, considerable proficiency as well as activity prevailed in the pursuit of art, although but scanty traces of the purity and elevation of Greek taste are discernible. In Rome, however, the Greeks of Southern Italy grafted their art on that of the Etruscans. A bronze toilet casket (the so called *Ficoronian Cista*) found in Palestrina, which was executed in the workshop of Novius Plautius in the 3rd century B.C., exhibits in its tracery a purity of design unmistakably Greek, although differing little in shape and plastic accessories from the very ordinary and often rude vessels of the period. The Romans highly esteemed faithful *Portraits*. Likenesses of ancestors were preserved in wax masks, and displayed on occasions of ceremony. The plastic art of the Etruscans gives evidence of a certain grasp of portraiture, which, though not profound, was still effective. As Roman rule extended itself over Southern Italy and Sicily, and later to Greece and the Asiatic continent, a constantly increasing number of works by Greek artists found their way to Rome, for the most part, probably, as spoil of war. Presently, too, the wealthy patrician, following the bent of his individual taste or the prevailing fashion, gave commissions for works to be executed in Greece, or in Rome itself, to which necessity had brought many artists. Rome thus became the recognised centre of a taste and fashion which she could call her own. Both stood in close relation, not only in point of time, but in a community of idea and aspiration, to the art of a period immediately following the reign of Alexander. There is no doubt, however, that a vast number of works are accepted as specifically Roman only because all traces of the Greek models have been lost. From these, it may be taken for granted, the artists of Imperial Rome derived the designs or at least the suggestion of works of utility, as well as of buildings devoted to mere display, such as temples, palaces, triumphal arches, and tombs.

The student familiar with the three orders of ARCHITECTURE, viz. the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will have little difficulty in detecting a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handicraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. The *Doric* and *Ionic* orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural

columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The favourite style was the more ornate *Corinthian;* and the Romans thought yet to add to the wealth of ornament by superimposing upon the capital already veiled with the graceful form of the acanthus leaf, the volute and abacus of the Ionic capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation.

The noblest, happily also the best-preserved building of old Rome is unquestionably the *Pantheon* of Agrippa, built in the time of Augustus. In spite of much disfigurement received in later times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing, overwhelming effect. Therefore it is that the Pantheon, having survived the period of art's extinction and revival, better represents the solidity, the daring, and the splendour of Roman architecture than the stupendous remains of palace, bath, and circus.

An important innovation which PLASTIC ART experiences in the latter days of the Roman republic remains to be mentioned. The introduction of *Eclecticism* may be attributed to PASITELES, a native of Southern Italy. It would appear that he had striven, by way of protest against the unrest and violence apparent in the works of his predecessors of the Rhodian School, to restore to art something of her primitive simplicity, and to combine the excellences of the older schools while he avoided their errors. His aim was to revert to the stern simplicity and thoroughness of the earliest sculptors. At the same time he studied nature independently and carefully; while he was not neglectful of the minor graces of his art. *Stephanus* was his pupil, whose pupil again was *Menelaus*, from whose chisel we have a group now in the Museum Boncompagni commonly known as *Electra and Orestes*. Though the real intention of the author will probably never be known, this work serves to teach us how earnest was the endeavour, and how happy the result of art-study in the school of Pasiteles. It is not, however, given to eclectic schools to exercise a powerful or enduring influence. Accordingly we find a comparatively small number of works belonging to the school of Pasiteles.

That school of art, too, which was especially encouraged by the

Emperor HADRIAN, adopting as it did not only Greek but also Egyptian models, was eclectic in the most extended sense of the word. Amongst its better known works is the figure of Hadrian's favourite *Antinous*, in which with undoubted beauty of form is combined a somewhat lugubrious solemnity together with a smooth glossy and superficial elegance little to the taste of the modern connoisseur. Far more attractive are the basreliefs on various public monuments — such as the *Arch of Titus* and *Trajan's Column* — celebrating the triumphs of Roman arms. With Greek artists a characteristic mode of representing in relief the triumphs, actual or mythical, of their heroes was to express battle by means of isolated groups of single combatants. And not only are the more stirring incidents of the battle thus signalised. Appeal is made to the gentler emotions: a dying warrior is carried off the field; or the victor spares the life of a prostrate adversary. For plastic purposes this was found to be the most effective mode of representation, serving as it does to awaken the interest and rivet the attention of beholders. The Assyrians had, however, already executed reliefs in which the effect of pitched battle was rendered with more literal accuracy; and that the Greeks, too, could on occasion meet the requirements of this more arbitrary taste, we learn from the friezes of the so-called Nereid monument discovered in Lycia, where the contending hosts close with each other in elaborate order of battle. The painter, favoured by conditions more submissive to his will, had already grouped the combatants in larger and denser masses. How admirably they contrived along with the crowd and confusion of battle, to give effect to traits of individual heroism and to give to single and central figures their appropriate expression, is exemplified in the celebrated mosaic to be seen in Naples of the *Battle of Alexander*, which, there is no doubt, was copied from a painting of the period. It may be premised therefore that this condensed and elaborated treatment in relief — obviously akin to painting — in which the marches, battles, and triumphs, the operations of Roman armies and their imperial chiefs, were set forth with the utmost attainable accuracy, with all detail of equipment and armament of camp and battle-field, was not the newly gathered fruit of Roman inventiveness, but must rather be ascribed to the age of Alexander and his successors. And the same may be assumed of the architectural form of these monuments. In *Portraits*, too, whether of full length or only busts, of emperors and empresses, warriors and statesmen, as of persons of less exalted position, there were not wanting impressive examples in Greek art; and here again Roman taste coincides with that of the Diadochan age. It may be conceded, however, that owing to the interest long taken in portraiture by the Romans and to the attention which this branch of art had so long received in Rome and Etruria, it had acquired a more distinctly Roman and Italian character, and so had a perceptible influence

on Greek artists resident in Rome. Thus is it that portraits of the Emperors exhibit a degree of power in execution and expression scarcely to be looked for at so late a period. Not unfrequently the Emperors were represented in the costume proper to religious ceremonies; or in fashion like to the gods themselves, and invested with their attributes. Most commonly, however, they appear in the costume and character of a general in the act of haranguing his cohorts. We have striking examples of these imperial portraits in the equestrian statue in bronze of *Marcus Aurelius* on the Capitol, and in the marble statue of *Augustus* in the Vatican. This latter gives unmistakable evidence of having been painted. From the reliefs on the richly ornamented armour which set forth with due regard to historical accuracy the more conspicuous and familiar incidents of a reign especially favoured by the gods, we are justified in the conclusion that this figure was executed about the year 17 B.C. In his treatment of the female figure, too, whether seated or standing, the sculptor knew how to impart a distinguished and imposing view by a sumptuous arrangement of the drapery. There is a peculiar gratification in finding, after a careful study of these portraits — many of them of personages famous in history — an exterior so closely corresponding to the picture of the historian. Many of the heads, indeed, which thus impress the beholder have not been identified. In portraiture, the Greek sculptor adopted the *Hermean* form, while the work of the Roman is recognised almost infallibly in the *bust* form. The latter largely preponderate, although amongst the collective works of sculpture preserved, the Greek element is considerably in excess of the Roman. An attentive observer will not fail to mark this distinction, and learn also to detect the handiwork of the modern restorer which too often disfigures these antique marbles.

The same tendency which led the wealthy citizens of Rome to adopt the literature and culture of Greece was observable in the taste displayed in the works of art they chose for the decoration of their palaces and villas, whether executed in Rome itself or in Greece. In other respects they appear to have been attracted by the same objects of interest as English collectors of the present day. Antique art taken as a whole would probably fail to interest the average man of rank, unless it were associated with some historical incident, some names of renown, or some startling anecdote. But of such works as the figures of the *Three Graces* in bas-relief (though rigid in execution) which the ciceroni of the Acropolis shew as the work of Socrates, and the group of *Harmodius and Aristogiton*, the Tyrant slayers, in the market place of Athens, of archaic antiquity which had been carried off by Xerxes and restored to its wonted place by Alexander: — of works such as these copies at least would be in request. The powerful development displayed in the figures of Polycletus, and the action expressed in those of Myron, appear to have possessed greater attractions for the Romans than the works of Phi-

dias. Numbers of statues belonging to the Periclean age have come to light in Rome, replicas for the most part of *Victors in the Games* and of *Amazons*. *Figures of the Gods*, with few exceptions, belong to a later period. The most numerous, and also very charming, were the graceful forms of more recent Attic art, represented by Praxiteles and his compeers; also the elegant and animated creations of the Lysippian and post-Lysippian schools. It is hardly conceivable that in the museums of Rome, filled as they are with works of sculpture collected on the spot, no original works are to be found. Assuredly there has been a time when they have not been wanting in Rome: and it seems improbable that one and all should have been lost in the devastation which has more than once made wreck of the Eternal City. Certain it is, however, that the greater part of what we now see are either replicas or copies. This fact is determined by the material. The great statues of Phidias and Praxiteles set apart for the temples were of gold and ivory, while Polycletus and Lysippus worked in bronze. In Attica, too, this costly material was preferred by the earlier sculptors. It was only by degrees that marble came into use for groups as well as single figures. The 'Discus thrower' of Myron, as well as the groups of Marsyas and Athena were originally in bronze. In the Palazzo Massimi alle Colonne there is to be seen a striking figure readily recognised as that of Myron's 'Discus thrower', but it is in marble. In like manner the Marsyas in the Lateran is of marble, and so also is the Apoxyomenus in the Vatican museum. Just as we moderns delight in the copy or engraving of some celebrated picture, the amateur of old gave his commission for the copy of some favourite statue, to be executed in bronze, or, more frequently, in marble. At any rate comparatively few works in bronze, of importance in point of size, are preserved. It was not enough to have simply repeated the celebrities of sculpture. The artists of the so-called New Attic School, which flourished in the last century B. C., we find reproducing the works of their predecessors very effectively with such departures from the original as are to be seen in a more artificial and highly wrought arrangement of drapery, a more decorative rendering of the detail generally, and an attempt to impart increased animation to the figure as a whole. Such piracies, when tolerably successful, became in their turn models for numerous imitations.

The results of this process are exactly what the connoisseur will be prepared to find, and such as present themselves in the collections of antique art in Rome. He must not expect to find himself in the presence of the simplicity and directness as well as grandeur of aim characteristic of Greek art in her loftiest moods: but rather of her attenuation in the shape of imitations and adaptations, the growth of the Imperial age. Antique art, however, exhibits throughout its career an astonishing vitality and continuity. The spirit of the Greek is mighty even in expiring: and nowhere can the course

of her marvellous development be studied with the same completeness as in Rome.

Monumental works, inconspicuous and unfamiliar as they so often are, appeal less powerfully to the imagination than statuary, where dazzling beauty enthrals the senses. These monuments, however, will have a charm of their own for the discriminating observer. In the Egyptian department of the Vatican he can contemplate the relics of a primæval antiquity, while in the Gregorian Museum he is reminded of the mysterious Etruscans. It will be interesting to compare the attitude and proportions of EGYPTIAN with Græco-Roman figures, and to discover in the *Sphinxes* of the Villa Albani, in the *Lions* by the approach to the Capitol, as well as in the numerous obelisks, to be seen in the piazzas of Rome, evidence of the mastery acquired by the Egyptian in Art. And their works were in the Roman's eye fitting objects where with to celebrate his triumphs, and adorn the capital of an empire including within its far reaching bounds people of almost every race and climate.

In the Gregorian Museum the portrait busts in terracotta by the ETRUSCANS exhibit a mode of expressing individuality peculiar to themselves; the bronze vessels display that skill in the working of metals for which they had long been famous; while the large copies of mural paintings which adorned the tombs bring to light the method of painting as practised by the Etruscan as well as, in the choice of subject, their preference for scenes of sensualism and bloodshed.

Here, too, is to be seen a collection of PAINTED GREEK VASES exceedingly rich and beautiful, discovered, it is true, in Etruria, but as is evident from the subjects represented, from the drawing, but chiefly from the inscriptions, imported from Greece — the greater part indeed from Athens. It is not difficult to distinguish those specimens, which, though borrowed from the Greeks, were of Etruscan manufacture. They are inferior in taste and execution, as well as in design and modelling, and are not to be mistaken for the work of artists. But the Greek vases themselves vary in character; those for instance having the black figures on a red ground being of earlier date than those showing the reverse arrangement of these colours. Nevertheless the painters of these vases, mere handicraftsmen as we must suppose them to have been, could render mythological subjects and scenes of everyday life, with a vivacity and poetry of conception they knew so well how to draw, and, with means and resources necessarily very limited, were so far masters of expression, that — despised though they may be by the superficial and ignorant — they bear not only remarkable testimony to the quality of workmanship then prevailing in Attica, but afford a glimpse at the art of their day in Athens as seen through the eyes of these unpretending artificers.

Finally there remain to be noticed the SARCOPHAGI, which, variously ornamented with reliefs, are to be seen in museum, in villa and in palace court. The only specimen preserved to us from the o

Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of one still standing in Pompeii. It is only consistent with the then prevailing religious rites that sepulchral monuments should have been thus architectural in character. In Greece itself this was conspicuously the case all sarcophagi which have been discovered within the confines of Geece proper showing a distinctly architectural treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident, that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the goal of life as we discover in Cupids rowing te the lighthouse tower, or when we see them careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and decay succeeding to maturity. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul begrudged from its earthly existence. Hippolytus may serve to recal the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; and even in a less degree are Nereids and Medeas, and more of the like, in bas-relief, capable of such interpretation: and rarely, too, does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a

group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, and to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

With this passing glance at the homage thus done by Raphael and his compeers to the art of antiquity, these pages may fitly conclude. The endeavour has not been to fetter the judgment of the reader, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

Roman Art

MEDIÆVAL AND MODERN.

Rome as Mistress of the world became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For

several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period : so in Roman ground we find that Christian art first took root and attained to its most important dimensions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of **Early Christian Art.**

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art is inaugurated. Not that we are to assume the simultaneous extinction of the pagan art of ancient Rome, nor that it was at once superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. Then heathen rules were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A. D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman Catacombs afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; but rather their regularly ordained and publicly accessible places of burial (*e.g.* the *Catacomb of Nicomedus* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them : so also in the particulars of drawing and colour the precedent o the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the Sarcophagus Sculpture of the 4th and 5th centuries differs in purpose only, not i technical rendering of form, from the typical reliefs found on paga tombs. It was only in the latter half of the 6th century that

new style declared itself in painting which like other branches of plastic art had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term Basilica is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the Temple of antiquity furnish the model for churches built by the early Christians. The church of *SS. Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *S. Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept;* the altar stood within the apse and apart beneath a canopy supported by pillars, and in its front, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits *(ambones)*, one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early

Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *S. Maria in Trastevere* and *S. Lorenzo Fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *S. Sabina*, *S. Maria Maggiore* and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These Mosaic Pictures, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *S. Pudenziana*. They date from the 4th century like those in S. Costanza and the Baptistery of Naples; while those in S. Maria Maggiore and S. Sabina belong to the 5th century. The mosaics in *SS. Cosma e Damiano* in the Forum (526-30) may be pronounced as the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the Popes, especially Leo III., of the 7th and 8th centuries did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the Mosaic art and as little in architecture itself. The experiment (as seen in *S. Prassede*, 9th century) of combining pier with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the Mosaics (*S. Prassede*, *SS. Nereo ed Achilleo*, *S. Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century culminating in a conflagration — the work of an incendiary Guiscardo — which laid waste the entire southern quarter of the city

extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleone demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument or other of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Pilato* or *di Rienzi*. Built by one Nicolao, son of Crescentius (probably in the 11th or 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture, they fill the flutings of the elegantly twisted columns which bore the Easter candles or adorn the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as Cosmato Work, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *S. Maria Maggiore*, *S. Maria in Trastevere*, and *S. Lorenzo Fuori le Mura* (12th century). *S. Clemente* and *S. Giorgio in Velabro* possess altar tabernacles of Cosmato work and *S. Lorenzo* the finest example in its pulpit. Of similar work in cloisters *(S. Sabina, Lateran)* the best specimen is in the convent of *S. Paolo* (13th century). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of S. Lorenzo cannot be accidental.

Along with this decorative mosaic work, the Mosaic Painting of apse and choir-arch had since the 12th century successfully

asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *S. Maria in Trastevere*, in the apse of *S. Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century) and finally those in the apse of *S. Maria Maggiore*, the work of Jacobus Torriti in 1295, are examples of this mosaic painting. — WALL-PAINTING also came once more into use as we see from paintings discovered in 1858 in the lower church of *S. Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *S. Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which where beyond the ordinary resources of art as it then existed in Rome. Dominican Friars introduced Gothic architecture into Rome — *Fra Ristoro*, *Fra Sisto* are probably the builders of the church of *S. Maria sopra Minerva* — and *Giotto* (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic *(Navicella)* for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the Popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their shortlived ascendency at the Papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the **Renaissance**. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent

study of the Antique; neither must it be forgotten that by study of old Roman art Brunelleschi and Donatello became familiar with those forms in which they were wont to express their artistical thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupies a foremost place in the history of art when Pope NICHOLAS V. (1447-1455), a Humanist, vies with the Medici in his passion for books and building. He is bent upon a renovation of the Vatican Quarter; his ambition is to erect a papal residence of surpassing splendour; nay, he entertains designs on the St. Peter's pile itself and contemplates its reconstruction. The most imposing work of this period was the *Venetian Palace* begun by Pietro Barbo (1455), afterwards Pope Paul II., which is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, is supposed to have furnished the plans for this palace.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of SIXTUS IV. (1471-1484) was most employed, *Baccio Pintelli*, was a practitioner of moderate skill, and far behind the great Florentines of his day. The building of *S. Agostino* and *S. Pietro in Montorio*, as well as the façades of *SS. Apostoli* and *S. Pietro in Vincoli* were from his plans. His most celebrated work is the Popes' private Chapel in the Vatican, called after the Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architectural merits, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian PAINTERS to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as Maestri *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandajo*, *Cosimo Rosselli*; and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli*, along with *Perugino* and *Pinturicchio*. An attempt is made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) *Melozzo da Forlì*, the painter of a fresco (transferred to canvas) in the Vatican Gallery, representing the foundation of the Vatican library. — The execution of the *Wall Paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents in the life of Moses by Pinturicchio, Botticelli, Rosselli, Signorelli,

on the right wall events in the life of Christ by Botticelli, Ghirlandajo, Rosselli, and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art.

Tuscan SCULPTORS, too, find their way frequently to Rome and are constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the work of *Antonto Filarete*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *S. Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and naturalised in Rome mainly by Mino da Fiesole — are nearly uniform, viz. a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna form the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased to which would be added the armorial bearings with inscription.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor, and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken — during the Pontificate of JULIUS II. (1503-1513), when the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three

names, *Bramante*, *Michael Angelo*, *Raphael*, everlasting beacons in the path of art — three men who in the course of the 16th century *(cinquecento)* raised modern art to its loftiest pitch of splendour. His successor Leo X. (1513-1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well-earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of **Bramante.** The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, *viz.* the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *S. Pietro in Montorio*, the court of *S. Maria della Pace*, the arcades in the first court of the Vatican *(Cortile di S. Damaso)*, the *Palazzo Giraud* and above all the *Cancelleria* are perfect examples of Renaissance.

We are wont to wonder at the profusion and splendour, too, of works to which the cinquecento gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar **Michael Angelo's** (1475-1564) supreme effort in the realm of Plastic Art. The *Tomb of Julius II.*, begun while that pope was still living, was to consist of a large detached edifice with statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of S. Pietro in Vincoli where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of Michael Angelo: the *Pietà*, badly placed in one of the chapels in St. Peter's, and the *Statue of Christ* in S. Maria sopra Minerva. The

former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

As Fresco Painter Michael Angelo figures exclusively in Rome. Tradition tells us how loath he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sixtine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century, in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, pourtraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not confine himself exclusively to the study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', painted by Michael Angelo at a much later period (1541), it is difficult, owing to its dilapidated condition to form an accurate estimate. The unerring audacity, however with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention

With the names of Bramante and Michael Angelo is associated that of **Raphael** (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the *Coronation of the Virgin* in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment of Christ* in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the portraits of *Navagero and Beazzano* in the Palazzo Doria, the *Madonna di Foligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in Fresco Painting. The mural paintings in the state apartments of the Popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the Papal Court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the Artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the Artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter

suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration, extinguished by intercession of the Pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate) and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teaming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the Artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he shall assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: the wall paintings in the Capella degli Spagnuoli (S. M. Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the preternatural an

a loftier conception of the didactic capabilities of art. It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the meritdue to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as Artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a pyschological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the Disputa and the School of Athens so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (Jurisprudence) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Loggie we regretfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original tapestries, and are essential to the festive character of ornamentation originally designed for the Sistine Chapel. To the ten tapestries so long known, an eleventh discovered in the depôt of the Vatican has been added. These tapestries were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should pourtray the power and grace of God abiding with the Church.

In apparently irreconcileable contrast to Raphael's works in the

Vatican we have his frescoes in the gay *Villa Farnesina*. On the one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find Art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the Farnesina frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apuleius, familiar to readers of the 16th century as it had been to the Romans of old. Probably no author either in ancient or modern times can boast a more captivating illustration than Apuleius, while at the same time none has been more freely handled by his illustrator. In Raphael's hands the myth is moulded anew. Remembering that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Pysche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the Artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the Farnesina as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The inaccessibility of the upper rooms of the Farnesina, adorned by *Bazzi* of Siena (1477-1549; p. 24), commonly known as *Sodoma*, with his painting of the Nuptials of Alexander with Roxana, cannot be too much regretted. In the embodiment of sensuous grace and beauty, Raphael found in Sodoma a worthy rival.

In the *Sibyls of Raphael* in S. Maria della Pace (1514) we find him competing — if the expression may be allowed — in another field. Here he trenches upon the domain of Michael Angelo; not, however, that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, or that is he beguiled into assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration.

Around these three Art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those executed

in his lifetime and under his direction. *Giulio Romano* (1493-1546) and *Francesco Penni* (1488-1528) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to them, *Perin del Vaga* (1499-1547), *Raffaello dal Colle*, and others. For the decorative ornamentation of the Loggie and the Farnesina the master engaged the services of *Giovanni da Udine* (1487-1564). Giulio Romano exhibits himself most clearly as a pupil of Raphael in the Villa Madama, less so in his Madonnas (Gal. Colonna and Borghese).

The crowd of ARCHITECTS, who appeared in Bramante's time, showed greater independence: *Baldassare Peruzzi* (1481-1563; p. 24), who built the Farnesina and Pal. Massimi, *Raphael* himself and *Giulio Romano* (Villa Madama), *Antonio da Sangallo* the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly MICHAEL ANGELO, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in Plastic art he scornfully rejects the recognised forms and forces upon them a new construction, in like manner as Architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the *Palazzo Farnese*, the conversion of the Baths of Diocletian into the church of *S. Maria degli Angeli* — a work subsequently spoiled — and the *Porta Pia* are among his chief works. His chief merit consists in his having reverted to the plans of Bramante for the completion of *St. Peter's*, which since 1546 had been under his superintendence. The Cupola at least was carried out according to his designs, but the ground-plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the DECLINE OF ART was at hand. In fact, however, it had already declared itself at the death of Raphael. Rome once more captured and pillaged; orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The Foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of SIXTUS V. (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Spanish Staircase*, the *Via Sistina*, the *Piazza di S. Giovanni in Laterano*, the *Obelisk* in the Piazza of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. *Domenico Fontana* of Ticino was foremost in giving effect to

this Pope's projects. The authors of the degenerated Renaissance known as **Baroque** were really *Vignola* (1507-73) and Fontana's nephew *Carlo Maderna* (1556-1639). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. Maderna with *Borromini* and *Carlo Fontana* were the leaders of that band of Artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*S. Ignazio*, *S. Andrea della Valle*, *S. Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of PAINTING. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendency into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the MANNERIST School *(Arpino, Zucchero)*, painting once more, at the close of the 16th century, was galvanised into a new life, destined to be of brief duration—Rome becomes a scene of conflict in which painters and their partisans are the combatants. During the reigns of the popes from Sixtus V. to Clement VIII. the fashionable artists were *Circignani*, surnamed *Pomarancio*, and his pupil *Roncalli*. It was not, however, till the accession of Paul V. (1605-21), a member of the *Borghese* family, that the interest in art became again widely spread. It was about this period that *Rubens* visited Rome, where he profited by a study of the best qualities of every school, without identifying himself with any.

Caravaggio (1569-1609) was the chief of the NATURALIST School. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression

powerfully suggestive of the turbulent licence then prevailing. — The Eclectics took an opposite direction. Trained in a regularly-constituted school of art, such as had been established at Bologna, initiated moreover in the art of Correggio and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Carracci*, *Domenichino*, *Guido Reni*, *Guercino* appeared amongst the rival aspirants to fame in Rome. They supplanted the Naturalists, appropriating as much of the latters' method as appeared available, and finally monopolised the favour of the court and aristocracy. Nor was the struggle by any means confined to the palette and the brush. Personalities arose, and amongst themselves the partisans of Carracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. *Annibale Carracci's* frescoes in the Palazzo Farnese; *Guido Reni's* Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in S. Luigi dei Francesi, S. Andrea della Valle, at Grotta Ferrata near Rome are not mere masterpieces of technical skill, but are replete with artistic beauty and vitality.

The Neapolitan sculptor *Lorenzo Bernini* (1598-1680) flourishes up to the close of the 17th century. His works occupy the concluding chapter in the history of Roman Art. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they posses amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held artists of all nations spell-bound, compelling the conviction that Rome is still the true High School of Art, whose teaching is indispensable to every true artist. So late as the close of the 18th and the beginning of the present century, Rome continued to give proofs of the potency of her influence. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. *Asmus Carstens*, the father of the classical style of modern German art, also made his home in Rome. Amid the art-collections of Rome alone could *Thorvaldsen*, the 'Greek of the 19th century', have worthily perfected his talents. In the absence of such inspiration as the spectacle of Rome's master-pieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco-painting.

Thus it was that Rome reacted on the destinies of modern art,

though without an art life she could call her own. During the last fifty years, however, she has lost much of her importance even in this respect, through the altered tendencies of the artistic schools of France, Belgium, and Germany. Foreign painters and sculptors still visit Rome, but it has entirely ceased to dictate the tone of European art. In place of this, Rome may perhaps become the centre of a new Italian school of art, though the productions of modern Roman artists have hitherto scarcely warranted the supposition. At the beginning of this century building wholly ceased at Rome, and the works of monumental painting, such as *Podesti's* frescoes in the Stanza dell' Incendio, prove that the traditions of the classic period had been utterly forgotten. Since, however, Rome has been the capital of a united Italy, increased activity has been manifested in the field of art, and the clever Roman stonemasons have had abundant opportunity to show their skill in the ornamentation of handsome modern edifices. The resuscitation of a truly elevated style of sculpture is hindered by the tendency to exaggerated realism and the undue value laid upon mere mechanical dexterity, which seem nowhere so much out of place as at Rome. In painting Rome has not yet outstripped the flourishing schools of North Italy.

FIRST SECTION.

S. TUSCANY. UMBRIA. THE MARCHES.

1. From Leghorn or Pisa to Rome, by the Maremme . . . 2
   Piombino and Populonia, 2. — Rusellae, 3. — Monte Argentario, 4. — From Montalto to Vulci, 4. — From Corneto to Toscanella, 7. — From Cività Vecchia to La Tolfa, 7.
2. From Leghorn to Volterra and Colle 8
   From Volterra to the boracic acid works on Monte Cerboli, 8. From Volterra to S. Girolamo, 12. From Volterra to the copper-mines at Monte Catini, 12.
3. Elba and the Tuscan Islands 12
4. From Florence to Siena and Chiusi viâ Empoli 14
   From Poggibonsi to Colle. S. Gimignano, 15. — From Asciano to Monte Oliveto Maggiore, 17. From Asciano to Grosseto. Monte Amiata, 18. — From Montepulciano to Pienza, 21.
5. Siena 21
   Excursions from Siena: Osservanza, S. Colomba, etc. 37.
6. From Florence to Perugia viâ Arezzo and Terontola *(Chiusi-Rome)*. Cortona 38
   From Arezzo to Stia and Pratovecchio, 43. — From Arezzo to Monte Sansavino, Fojano, and Betolle, 43.
7. Perugia 48
   From Perugia to Todi, 57.
8. From Arezzo to Fossato. Borgo S. Sepolcro. Città di Castello. Gubbio 57
9. From Florence to Rome viâ *(Arezzo)* Terontola and Chiusi. Orvieto. Bolsena 61
   From Chiusi to Città della Pieve. Cetona. 62. — From Borghetto to Cività Castellana. Falerii. Soracte, 69.
10. From Attigliano to Viterbo 71
    Excursions from Viterbo: Ferento, Toscanella, Castel d'Asso, Vetralla, Norchia. Caprarola. Sutri. Nepi. Castel S. Elia, 74.
11. From Perugia to Foligno and Orte *(Rome)*. Assisi. Spoleto. Waterfalls of Terni. Narni 77
    From Foligno to Bevagna and Montefalco, 83.
12. From Bologna to Rimini, Falconara *(Rome)*, and Ancona 90
    From Rimini to S. Marino, 97.
    From Pesaro to Urbino 99
    From Fano to Fossato viâ Fossombrone and Furlo Pass, 103.
13. Ancona and its Environs. Osimo. Loreto 105
    From Porto Civitanova to Albacina and Fabriano, 110.
14. From Ancona to Foligno *(Orte, Rome)* 111
    From Fabriano to Sassoferrato and Arcevia, 111, 112.

1. From Leghorn or Pisa to Rome

by the Maremme.

208 M. (from Pisa 207½ M.). Railway. Express in 6-7½ hrs., fares 41 fr. 65, 29 fr. 15 c. (from Pisa 41 fr. 55, 29 fr. 10 c.); ordinary trains in 8½ hrs., fares 37 fr. 90, 26 fr. 55, 17 fr. 10 c. (or 37 fr. 75, 26 fr. 45 c., 17 fr.).

The Maremme Railway coincides with the ancient *Via Aurelia*. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands. Views always on the right. — This is perhaps the least picturesque of the routes to Rome; yet the traveller who desires to explore it may devote several days to the journey, though, owing to the malaria, this is not practicable between the end of May and the end of October (comp. p. 3).

Leghorn and *Pisa*, see *Baedeker's Northern Italy*. — The lines unite at *Vicarelle*, near the station *Colle Salvetti*, which is 10 M. distant from Leghorn and 9½ M. from Pisa. To the right we see the *Monte Nero*, a celebrated place of pious resort, with an ancient picture of the Virgin.

13 M. (from Pisa) *Fauglia;* 18 M. *Orciano;* 22½ M. *Santa Luce*; 24 M. *Rosignano*, the village of which name is situated on a hill to the right; 28 M. *Vada*. The train crosses the *Cecina*, the ancient *Caecina*. The family of that name was once settled in this district, as is proved by numerous inscriptions.

31½ M. **Cecina** (poor café at the station), where a branch-line to *Volterra* diverges (see p. 8), is, like all the above-mentioned villages, of modern origin.

35½ M. *Bibbona-Casale*. The line now approaches the coast. The loftily-situated, ancient Etruscan Populonia (see below) becomes visible to the right, on a chain of hills projecting into the sea; beyond it the island of Elba (p. 13).

42 M. *Castagneto;* 47 M. *S. Vincenzo*, with a small harbour.

53½ M. *Campiglia Marittima;* the small town (3500 inhab.) lies to the left on the height, with a ruined castle and Etruscan tombs of no great interest.

From Campiglia to Piombino, 8½ M., railway in 36 min. (fares 1 fr. 60, 1 fr. 15, 75 c.), viâ (3 M.) *Poggio* and (8 M.) *Portovecchio*.

Piombino (*Albergo delle Api*, unpretending, bargaining advisable), a small town with 2700 inhab., originally belonged to Pisa, in 1399 became a principality of the *Appiani*, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican *Felix Baccioccchi*. In 1815 it was assigned to Tuscany. It lies at the S. end of a wooded promontory, bounded on the land side by a flat district. A weather-beaten tower on the harbour commands a grand view of the sea and the island of Elba (in front of which rise the cliffs of Cerboli and Palmajola), of Giglio and the coast, and Corsica in the distance. — Steamboat to Elba every afternoon, returning the following morning (p. 12).

A forenoon suffices for a visit to (6 M.) the ancient **Populonia**, the Etruscan *Pupluna*, at the N. end of the peninsula. The shorter route through the woods requires a guide. The town with its mediæval castle situated on a lofty and precipitous hill, is conspicuous from all sides. Once a prosperous seaport, it suffered greatly from a siege by Sulla; in the time of Strabo it had fallen to decay, and it is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side next the

sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several arches, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as relics of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremme: a world of its own, consisting of forest and swamp, in summer poisoned by malaria. During the Etruscan period the Maremme possessed several considerable towns: *Populonia*, *Vetulonia*, *Rusellae*, *Cosa*. On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress. During the present century the first successful attempts to counteract the malaria were made by the drainage and filling up of swamps and the establishment of new farms (especially near the railway-stations); but the evil is still very great. Charcoal-burning and in winter cattle-grazing are the chief resources of the inhabitants.

64 M. **Follonica,** near the sea, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica*. On a hill to the left is *Massa Marittima*, one of the largest towns of the Maremme, with 3300 inhabitants. In the vicinity are extensive copper-mines. — The train again quits the coast and skirts the *Promontory of Castiglione*.

73 M. *Gavorrano*, the station for the place of the same name, situated higher up, to the right. Farther on, also to the right, on a hill, is *Colonna;* and in the distance, at the mouth of the *Bruna*, the small fortified harbour of *Castiglione della Pescaja* is visible. Here wood and charcoal form the chief exports.

82½ M. *Montepescali*, junction of a branch-line to Siena, which runs parallel to our line as far as Grosseto. The village is picturesquely situated on a hill to the left.

90½ M. **Grosseto** (**Rail. Restaurant; Stella d'Italia*, with a good trattoria; *Bella Toscana)*, the capital of the Maremme, a pleasant town with 3900 inhabitants. The *Cathedral*, begun in 1294, was restored in 1855. The *Municipio* contains a collection of Etruscan urns, a room with vases and bronzes found in tombs at Vetulonia (see above), sarcophagi, and other antiquities. Near the *Badia* is a prehistoric tomb. Branch-line to *Asciano* (Siena), see p. 18.

About 3½ M. to the N.E. of Grosseto (carriage-road) lie the sulphureous *Bagni di Roselle*, whence the ruins of Rusellæ are reached in ½ hr. (guide necessary). Rusellæ, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (6-8 ft. high, 6-12 ft. long).

Around Grosseto, and to the W., in the direction of Castiglione, extends a considerable plain, in ancient times a lake (the *Lacus Prelius* of Cicero), which gradually became shallower and productive of malaria (*Palude di*

Castiglione and *di Grosseto*). By skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has almost entirely filled up the morass and converted it into a valuable pasture, 12-15 M. long.

Beyond Grosseto the *Ombrone* is crossed. 99 M. *Albarese.* The line skirts the wooded *Promontory of Talamone;* towards the S. the imposing Monte Argentario (see below) is visible.

At (105 M.) *Talamone* a beautiful view of the sea is disclosed. The village lies at the end of the promontory and possesses an anchorage sheltered by the island of Giglio and the Mte. Argentario (steamer to Elba, p. 12). The creek has been much diminished by alluvial deposits. Here, in B.C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The train crosses the small river *Osa,* then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. 109 M. *Albegna.*

113½ M. *Orbetello* (*Rail. Restaurant, déj. 2, D. 3-5 fr., both incl. wine). On the arrival of the train an omnibus (1 fr.) starts for (2 M.) **Orbetello** (*Albergo Rosa, Albergo Nazionale*, both unpretending), with 3800 inhab., situated at the extremity of a promontory, near the foot of *Monte Argentario*, which rises immediately from the sea, and is connected with the mainland by two narrow tongues of land, whereby a large saltwater lagoon is formed, from the midst of which the town rises. The only object of interest is the polygonal wall on the sides next the sea, which testifies to the great antiquity of the town, although its ancient name is unknown.

From Orbetello an embankment has been constructed across the shallow lake, which abounds in fish, to Mte. Argentario. A carriage-road leads to the N. harbour, *Porto S. Stefano* (steamboat to Elba, every Friday at 5 a.m., see p. 12), and to *Port' Ercole* on the S. side. The **Monte Argentario** (2090 ft.) culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting (from Orbetello, 2-3 hrs.; guide). The view embraces the coast of Tuscany as far as Mte. Amiata, the Roman Maremme, and the sea with its numerous rocky islands as far as Sardinia. If time is limited, the first and lower eminence, ¾ hr. from Orbetello, with a picturesque view of the coast, should be visited.

Orbetello is the most convenient starting-point for an excursion to the (4½ M.) interesting ruins of the ancient **Cosa**, the present *Ansedonia* (carriage there and back, including stay of 5 hrs., 8 fr.); and also for a visit to the ancient towns of *Saturnia* and *Sovana*, about 25 M. inland. Cosa is an old Etruscan town, deserted in the 5th century. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

The train soon enters the former Papal territory, and traverses the Roman Maremma; scenery unattractive. 121 M. *Capalbio;* 125½ M. *Chiarone.* It then crosses the *Fiora* and reaches (135 M.) *Montalto*, a poor village.

From Montalto the traveller may ascend by the Fiora to the ancient *Ponte della Badia* and the site of **Vulci**, where thousands of Etruscan vases have been discovered since 1828. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has disappeared with the exception of its tombs.

Beyond Montalto the country is undulating. We cross the small rivers *Arrone* and *Marta*, the outlet of the Lake of Bolsena. On the

right bank of the Marta, near its mouth, are the ruins of *Graviscæ*, the port of Tarquinii (see below).

144½ M. *Corneto.* On a hill (350 ft.) 1½ M. to the left of the station (seat in a carriage ½ fr.) is the antiquated town of —

Corneto (*Alb. & Rist. Giudizi*, Via dell' Indipendenza, well spoken of; *Alb. & Trat. Grassi*, fair), with numerous towers and a population of 5000. The town sprang up at the beginning of the middle ages near the town of *Tarquinii* (afterwards destroyed by the Saracens), to which fact it owes its official name of *Corneto Tarquinia.*

Tarquinii was anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony, which continued to flourish during the empire. Its ancient necropolis, discovered in 1823, is the chief object of interest at Corneto.

The handsome but unfinished Gothic *Palazzo Vitelleschi*, in the main street, adjoining the gate, was erected by Cardinal Vitelleschi in 1437. — On the N. buttress of the plateau on which the town stands is the imposing *Castello* of Countess Matilda, containing the recently restored church of *S. Maria in Castello*, begun in the 11th cent., with a façade dating from 1121. This interesting church (key in the Museo, see below) contains a tabernaculum of 1168 and a pulpit of 1209. — Adjacent is *Scappini's Ceramic Factory.*

The smaller Romanesque churches of *S. Anastasia*, *S. Salvatore*, *S. Martino*, and *S. Pancrazio* have all been more or less restored. Adjoining the last is the old *Palazzo Municipale*, with three of its original eight towers. On a height above the town is the Gothic church of *S. Francesco.* — A genealogical tree 'al fresco' in the new *Palazzo Comunale*, professing to trace the origin of the place to a remote mythical era, shows an amusing disregard for history.

The lower story of the **Museo Municipale* contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcofago del Magnate', embellished with reliefs (battles of Amazons) and with handsome polychrome figures on the lid. On the upper floor are smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine painted bowl, which bears the names of Oltos and Euxitheos as the artists and represents the Arrival of Bacchus in Olympus, the types of the deities recalling the character of pre-Phidian art. The last rooms contain the products of the excavations carried on since 1881 in the oldest part of the Necropolis. The pottery is of the rudest description and was evidently produced without the aid of a wheel. Four cinerary urns in the form of huts give us an idea of the Italian dwelling of the period. The conical helmets, with bars at the top, were evidently imported; their type seems to have served as a model for the 'Apices', or caps of the Roman

priests. Among the remaining contents are Carthaginian scarabæi and idols in fused glass. The keys of S. Maria in Castello and of the Museum are kept by *Frangioni*, the custodian of the Necropolis of Tarquinii (fee for a visit to the curiosities of the place, 5 fr.).

The *Palazzo Bruschi* contains a very fine collection of Etruscan antiquities; and a few Etruscan and Roman relics are also preserved in the *Giardino Bruschi*, outside the town. — Corneto commands a fine view of the sea with Monte Argentario and the neighbouring islands, and also an interesting survey of the bleak environs.

On the *Turchina*, a stony hill opposite, separated from *Montarozzi*, the hill of the tombs, by a ravine, lay TARQUINII, a town with walls about 5 M. in circumference. Its last remains were totally destroyed by the inhabitants of Corneto in 1307. No ruins are now visible save scanty vestiges of walls and foundations.

The **Necropolis* (key, see above) spreads over a great part of the hill upon which the town itself stands. The *Tumuli* which externally distinguished the tombs have in the lapse of ages been entirely destroyed; the subterranean chambers now alone remain. Even in ancient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every movable object that remained. A visit to them is nevertheless extremely interesting to those who desire to form an idea of the civilisation, art, and religion of the Etruscans, owing to their arrangement and the good preservation of their paintings. The decoration of the chambers is in a style that was prevalent chiefly in the towns of southern Etruria, and indicates a close relationship to Hellenic art. The following (especially Nos. 5, 11, 14, and 19) are the most interesting tombs: —

No. 4. *Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola.* The faded paintings, copied in the Museo Gregoriano (p. 309), represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb —

No. 5. *Grotta del Convito Funebre*, or *del Triclinio*, also with the representation of a banquet. The admirable drawing bears witness to the influence of the best period of archaic Greek art. The men here, as in the others, are coloured dark red, the women sketched in outline on the walls in whitish colours.

No. 8. *Grotta del Morto*, small; mourning for the deceased, and dancers.

No. 11. *Grotta del Tifone*, more extensive, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are souls escorted by genii; under them is Charon with the hammer.

No. 12. *Grotta degli Scudi*, with banqueting scenes.

No. 13. *Grotta del Cardinale*, the most spacious tomb of Tarquinii, supported by four pillars, opened last century; colours almost entirely faded.

No. 14. *Grotta dell' Orco* or *del Polifemo:* in the anterior chamber, a banquet; in the one beyond it a scene from the infernal regions, with Pluto, Proserpine, Geryon, Tiresias, Agamemnon, Memnon, and Theseus; in a niche is Ulysses blinding Polyphemus. — The paintings here exhibit unmistakable Greek influence.

No. 15. *Grotta dei Vasi Dipinti*, and No. 16. *Grotta del Vecchio*, with banquets and dances, both not later than the first half of the 5th cent. B. C.

No. 18. *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill.

No. 19. *Grotta del Barone*, so called from the Hanoverian ambassador Baron Kestner, by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved.

No. 20. *Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg. A copy of the paintings (funereal games and dances) in the Vatican.

No. 21. *Grotta del Mare*, small, with sea-horses.

No. 23. *Grotta degli Auguri* (with funereal games; a criminal with veiled head fighting with a large mastiff, hounded on by a figure in a mask), of the same date as Nos. 15 and 16.

From Corneto to (16 M.) *Toscanella* (p. 74) a diligence runs thrice a week (carriage 8 fr.).

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, is the insignificant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. The horizon is bounded inland by the mountains of *Tolfa* (see below), which yield an abundance of alum and sulphur. The line crosses the small river *Mignone*, at the mouth of which stands the *Torre Bertaldo*, where, according to a legend, an angel dispelled St. Augustine's doubts respecting the Trinity.

157 M. **Cività Vecchia.** — Halt of 5-14 min.; °*Railway Restaurant.* Omnibus to the town (within a few minutes' walk) 25 c.; one-horse carriage ½ fr., two-horse 1 fr.; porter for a box 40 c. — Hotel de l'Europe, clean. — Steamboat to Sardinia daily, in 11 hrs.; see *Baedeker's Southern Italy.* — British Consular Agent, L. Sperandio; American, G. Marsanich.

Cività Vecchia, the seaport of Rome, with 9200 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes called *Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the '*ancient city*'. The fortifications, built in the 16th and 17th cent., were recently restored by the French. The entrance to the harbour, in front of which lies a small fortified island with a lighthouse, is defended by two towers. The traveller may best spend a leisure hour in walking on the quay.

A good road leads from Cività Vecchia to the volcanic mountains of *La Tolfa* (2040 ft.) and the loftily-situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths *(Aquae Tauri)*, lie about 3 M. from Cività Vecchia.

From Cività Vecchia to Rome. The best views are on the right till Rome is approached, and then on the left. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian Mts. are visible, and still farther off the Monte Circello (p. 388).

163 M. *Santa Marinella* possesses a mediæval castle.

166 M. *Santa Severa*, a picturesque baronial castle, formerly the property of the Orsini family, and now of the S. Spirito Hospital at Rome. Here in ancient times lay *Pyrgos* or *Pyrgi*, the harbour of the once powerful Etruscan city *Caere*, now *Cerveteri* (p. 392), situated on a height, 6 M. to the left.

171 M. *Furbara*. The solitary towers on the shore were erected in the 16th cent., for protection against the dreaded Turkish corsairs.

177 M. **Palo,** with a château and villa of the Odescalchi, occupies the site of the ancient *Alsium*, where Pompey and Antoninus Pius possessed country-residences. Relics of antiquity now scarce. A short branch-line runs hence to the frequented sea-baths of *Ladispoli*, founded by Prince Odescalchi (fine beach; special trains from Rome on Sun. and Thurs.).

181 M. *Palidōro* lies on the river of that name, which has its source on the heights near the Lago di Bracciano (p. 391). Comp. the map, p. 325.

The line now approaches the plantations of (186 M.) *Maccarese* to the right, the ancient *Fregenae*, on the *Arrone* which issues from the Lago di Bracciano and enters the sea near this point. The *Lago di Ponente* or *Stagno di Maccarese* is now skirted.

193 M. *Ponte Galēra*, whence a branch-line diverges to *Porto* and *Fiumicino* (p. 394). Near (201 M.) *Magliana* the Tiber becomes visible, and the line follows its course (comp. Map, p. 327). A freer view is now obtained of the extensive *Campagna di Roma* to the right, in the background, the Alban Mts. (p. 361; comp. panorama, p. 320) and to the left the Sabine Mts.; in the foreground is *S. Paolo Fuori le Mura* (p. 350).

202 M. *Roma S. Paolo*, outside the Porta Portese (change carriages for *Trastevere*, comp. p. 115). The train crosses the Tiber by an iron bridge and skirts the S.E. walls of Rome.

207½ M. *Rome.* — Arrival, see p. 115.

2. From Leghorn to Volterra and Colle.

A visit to Volterra, the antiquities of which are interesting, is best accomplished from Leghorn. Railway viâ Cecina to Volterra station 51 M., in 3-3¾ hrs.; express to Cecina (no through-connection) 6 fr. 35, 4 fr. 45 c.; ordinary trains 5 fr. 95, 4 fr. 15, 2 fr. 65 c.; from Cecina to Volterra station 3 fr. 40, 2 fr. 40, 1 fr. 55 c. — Diligence from the station to Volterra in 2 hrs. (fare 1½ fr.; one-horse carr. 10 fr.). Those who intend to continue their journey southwards by the Maremme line should leave their luggage at Cecina. — Diligence to Colle twice a week only; one-horse carriage about 12 fr.

Volterra may also be reached from *Pontedera*, a station on the Florence and Pisa line, by driving up the valley of the Era (5-6 hrs.).

From Leghorn to Volterra. To (31½ M.) *Cecina*, see p. 2. The branch-line to Volterra ascends hence on the right bank of the *Cecina*, traversing a district of great mineral wealth. — 5½ M. *Riparbella;* 10½ M. *Casino di Terra;* 15 M. *Ponte Ginori.*

19 M. *Volterra.* The station is situated at the foot of the lofty hill on which the town lies. The extensive salt-works *(Le Saline)* in the vicinity supply the whole of Tuscany with salt.

The following excursion, for which a carriage may be hired at Volterra station, is interesting to geologists. We first drive to *Pomarance*, a pleasant town, famed in the Renaissance period for its earthenware, with a large château of Count Larderello, and in about 3 hrs. reach *Larderello* on the *Monte Cerboli*, the central point of the boracic acid works belonging to the Larderello family, which are politely shown to visitors. The ex-

VOLTERRA.
1:15.700.
0 100 200 300 400
Metri.
1. Antico Condotto
2. Vestigie di Mura ant.
3. Piazza di S. Pietro
4. " " S. Agostino
5. " " S. Michele
6. " " S. Giovanni
7. " " S. Francesco
8. Cattedrale
9. S. Michele
10. S. Francesco
11. S. Filippo
12. Conservatorio di S. Pietro
13. Convento delle Monache di S. Lino
14. Collegio delle Scuole Pie.
15. Spedali di S. Mª Maddalena.
16. Vescovado
17. Magazzino del Sale e Tabacco
18. S. Prefettura e Tribunale
19. Pal. del Priori (Municipio)
20. Pal. Tangassi. Museo Guarnacci
20. Biblioteca e Archivio comunale
21. Antica Porta Diana (etrusca)
22. Bagni
S. Giusto
Torricella
Valle
Cattegnano
Mandorlo
Mandorlo
Bocca di Cladca
S. Chiara
Bocca di Cladca
la Fenaia
Arco Porta Veragia
S. Cristoforo
Giuoco del Pallone
Bocca di Cladca
Vestigia d'Acropoli
Cimitero
Cimitero
Cimitero
Celine
Cimitero
Cimitero
Cimitero

cursion may be extended towards the S., by *Bagno a Morbo* (with springs, good for gout, used perhaps by the Romans), *Castelnuovo*, *Sasso*, and *Monterotondo*, to Massa Marittima (p. 3), a drive of 3 hrs. more. Near Sasso and Monterotondo in particular the country is covered with clouds of steam, and the hot surface of the earth with incrustations of sulphur, sulphate of iron, etc. Near Monterotondo is the hot *Lago Zolforeo*, a small lake strongly impregnated with boracic acid, which is obtained from it by evaporation by a French firm. Count Larderello's works yield about 1650 tons, and the other 500 tons annually, and the whole quantity is sent by contract to England, where it is chiefly used in the manufacture of glass and pottery. The *lagoni*, or pools through which the *soffioni* or jets of boracic acid in the form of steam bubble up, are all, with the exception of those of Travale, in the region of the Cecina and Cornia, and most probably have a common volcanic origin.

The road from the station to (5 M.) Volterra ascends (diligence 1½ fr.). The country presents a peculiarly bleak appearance. The effect of the rain on the soft and spongy soil is most prejudicial to agriculture.

Volterra. — *Albergo Nazionale, R. 1½-2 fr.; Unione. — *Caffè Etrusco*, in the market-place.

The celebrated *Alabaster Works* of Volterra afford occupation to nearly two-thirds of the population, but most of the patterns are unfortunately in very bad taste. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of La Castellina, to the S. of Leghorn. The traveller should visit the interesting work-shops, where souvenirs may be purchased far more cheaply than at Florence or Leghorn.

Volterra (1805 ft.), chief town of an official district and one of the most ancient Etruscan cities, is an episcopal residence with 5400 inhab., commanding in clear weather charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of Gorgona, Elba, Capraja, and Corsica.

Volterra (the Etruscan *Velathri*, the *Volaterrae* of the Romans) was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th century. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, and from this period date the best buildings; but it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated on 17th June, 1472, when the town was captured and ruthlessly pillaged.

Among the antiquities the ancient *Town Walls, once upwards of 4½ M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks (panchina) are best inspected outside the Porta Fiorentina and in the garden of the monastery of Santa Chiara. One of the ancient gateways, the *Porta dell' Arco, 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads. The *Porta di Diana ('il Portone')*, another gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient *Necropolis*, about halfway up the hill, at the place now called *S. Marmi*. A number of the

curiosities in the museum were found here, but all the tombs but one have been closed up again.

The *Piscina*, outside the castle, a reservoir resting on six columns, is only shown by permission of the bishop, and is reached by a long ladder. The *Thermae*, near the Fonte S. Felice, are of Roman origin. Traces of an *Amphitheatre* near the Porta Fiorentina.

The Palazzo dei Priori or Palazzo Pubblico (Pl. 19) in the *Piazza*, a handsome edifice, begun in 1208 and completed in 1257, is unfortunately somewhat modernised; the exterior is adorned with mediæval coats-of-arms. It contains a collection of pictures, of which the following are the most important: *Luca Signorelli*, Madonna with six saints and two angels, 1491 (much injured); *Dom. Ghirlandajo*, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.

Adjoining, to the right, is the entrance to the *Cathedral (Pl. 8), consecrated in 1120 by Pope Calixtus II., and said to have been enlarged in the 13th cent. by *Niccolò Pisano*. The façade dates from 1254.

Interior. Above and beside the entrance are reliefs from the life of St. Octavianus (14th cent.); the pulpit is adorned with sculptures of the end of the 12th century. The two angels with candelabra on the high-altar are by *Mino da Fiesole*. The sarcophagus of St. Octavianus is by *Raffaele Cioli* (1527); the elaborate roof by *Fr. Cipriani* (1570). — In the S. transept is a fine wooden group (13th cent.) of the Descent from the Cross. The chapel of S. Carlo, opposite, contains on the left an *Annunciation by *Signorelli* (1491), of rich colouring and attractive grace; above the altar, Mary Magdalen by *Camillo Incontri* (1634); on the right, *Ben. di Giovanni*, Nativity, with predelle by *Benozzo Gozzoli;* and *Pontormo*, Descent from the Cross (unfinished).

Opposite to the cathedral rises the baptistery of S. Giovanni (Pl. 6), an octagonal church, supposed to date from the 7th cent., and occupying the site of an ancient temple of the sun. The portal dates from the 13th century. To the left of the entrance is an ancient sarcophagus, with a relief of Narcissus. The fine arch of the high-altar is by *Baisimelli da Settignano* (16th cent.), the octagonal font by *Andrea Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

S. Lino (Pl. 13), a church founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar, with a recumbent statue by *Silvio da Fiesole*.

In the *Via Ricciarelli* is the house in which *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess a fine Elias, by the artist.

S. Francesco (Pl. 10), with the Gothic chapel of the *Confraternità della Croce di Giorno* of 1315, contains frescoes from the life of the Saviour and the legend of the Cross by *Cienni di Francesco di Ser Cienni* of Florence, 1410.

The most interesting object in Volterra is the *Museo Nazionale, a valuable collection of inscriptions, coins, bronzes, statues,

and vases, now contained in the *Palazzo Tagassi* (Pl. 20), Via Vittorio Emanuele. Admission 1 fr., Sun. free.

The museum, established in 1731, and greatly enriched by the collections of the erudite *Mario Guarnacci* in 1761, was in 1878 admirably arranged by *Cavaliere N. Maffei*. Seven rooms on the lower floor and as many on the upper are occupied by the collection of *Cinerary Urns* (upwards of 400). These are generally about 3 ft. in length, and date from the latest period of Etruscan art, *i.e.* the 3rd or 2nd cent. B.C. The subjects are more interesting than the execution, which is for the most part very mediocre. A few of them are composed of terracotta and sandstone, but most of them are of the alabaster of the environs. On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with reliefs, and some of them bear traces of painting and gilding. The representations on the urns are partly derived from the peculiar sphere of Etruscan life, partly from Greek mythology. From the former, parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing provisions for the journey or is accompanied by Charon with the hammer. Sacrifices and funeral-processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, *e.g.* Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, the Seven against Thebes (the gate a copy of the Porta dell' Arco, p. 9), Polynices and Eteocles, Œdipus with the Sphinx, Œdipus slaying his father. There is a singular blending of luxuriance and melancholy in the subjects and treatment of these works, and the same peculiarity is often observed in the subsequent development of Etruscan art. — Five other rooms contain marble sculptures (archaic sandstone relief of a warrior), vases (mostly of a later style), coins, bronzes, utensils, gold ornaments, and fine glass vessels. — In the third story are the *Archives* and the *Library*, containing 13,000 vols., and a collection of coins and seals. On the staircase are a frieze in relief (9th cent.) from S. Giusto, an inscription of Gundibert, King of the Longobards, and other mediæval sculptures.

The Citadel *(Fortezza)* consists of two parts, the *Cassero* or *Rocca Vecchia*, erected on the ancient town-walls in 1343 by Walter de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town. At the same time they constructed the prison *Il Mastio* for the incarceration of political offenders, where the mathematician *Lorenzo Lorenzini* was confined as a suspected person by the Grand-Duke Cosimo III. for 11 years (1682-93). The citadel, now a house of correction, may be visited with permission of the Sotto Prefetto.

The *Palazzo Maffei-Guarnacci*, opposite the church of S. Michael with its three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Salv. Rosa*.

The Gothic *Palazzo Inghirami* contains a small collection of pictures, comprising a *Portrait of the learned Fedra Inghirami, an original work of *Raphael* (replica in the Pitti Gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Persius*, who was born at Volaterræ in A.D. 34.

Outside the Porta Pisana is the ruined Romanesque church of *S. Stefano*, near which are a fountain and a Roman marble portrait-statue, known as the *Protomarzio*, from a corruption of Prato Marzio, the ancient name of the place. — Farther from the town, between the churches of S. Giusta and La Badia, lies a deep ravine called *Le Balze*, which was

comparatively recently formed by the action of water and continues to increase. Several buildings have already been undermined and destroyed, and the celebrated Camaldulensian abbey of *San Salvatore*, founded in the 11th cent., is threatened with the same fate.

In the valley to the E. is the convent of **S. Girolamo**, the vestibule chapels of which contain terracotta altar-pieces from the studio of the *Della Robbia's*, one representing St. Francis with SS. Clara and Louis, another the Last Judgment (1501). In the church is an Annunciation by *Benvenuto di Giovanni*. — Farther on is the *Villa Inghirami* (fine view), with some *Etruscan Tombs*, in which the burial-urns are still *in situ* (the gardener supplies a light, ½ fr.). Hence the rock-caves named *Le Buche de' Saraceni* may be visited.

A pleasant Excursion may be made to the copper-mines of *La Cava di Caporciano*, near *Monte Catini*, 10 M. from Volterra. The road leads across the hill of *La Bachetona* to *Monte Catini* on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations were very successful till within recent years. The present possessor is Count Butturlin. The mineral was found in pockets or clusters, between serpentine, known here as *gabbro verde*, and a peculiar species of red rock, *gabbro rosso*. The whole vicinity is extremely interesting for geologists. A number of peaks, such as *Monte dell' Abete*, *Poggio alla Croce*, and *Monte Massi*, consist of gabbro rosso, which has been upheaved at a comparatively recent period through the surrounding sand and limestone. The view from *Monte Massi* (1910 ft.) or from *Poggio alla Croce* (½ hr. from Monte Catini) extends from the heights near Massa and Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraja, and Corsica.

From Volterra to Colle, 15½ M. The high-road leads towards the E. through an undulating and attractive district. To the left is seen *S. Gimignano* (p. 15), to which a good road (fine views) diverges after 7½ M. (reaching it after 11 M. more; pedestrians may take a short-cut, diverging 1 M. farther on, viâ *Ranza* and *S. Donato*). To the right lies Pomarance (p. 8). *Colle*, see p. 14.

3. Elba and the Tuscan Islands.

A visit to Elba, which is strongly recommended to the scientific traveller and the lover of nature, is accomplished either from Leghorn or from Piombino (p. 2). The steamer from Leghorn touches at Piombino and Portoferrajo, the capital of the island, and also at the small ports of Rio Marina and Portolongone. The steamer leaves Leghorn on Sun. at 11 a.m., Portoferrajo 5.30 p.m., Piombino 7.15 p.m., Rio Marina 8.15 p.m., arriving at Portolongone at 8.30 a.m.; returning from Portolongone on Mon. at 4 p.m., Rio Marina 4.30 p.m., Piombino 6 p.m., Portoferrajo 9 p.m., reaching Leghorn at 1.30 a.m. — Another steamer leaving Piombino daily at 4 p.m., reaches Portoferrajo in 1½ hr., returning at 9 a.m. (the Sun. steamer leaves Portoferrajo at 7 a.m., and touches at Rio Marina and Portolongone). — A steamer of the *Linea Livorno-Porto S. Stefano* makes a trip once weekly to the small neighbouring islands, leaving Leghorn on Wed. at 8 a.m. and returning from Porto Santo Stefano on Frid. at 5 a.m.

About 4 M. to the W. of Leghorn rises the cliff of *Meloria*, where the Pisans were so signally defeated by the Genoese in 1284, that they never regained their former supremacy. Farther to the W. (21½ M. from Leghorn) is *Gorgona*, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the

latter and Elba lies (40 M.) *Capraja* ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

Elba, Lat. *Ilva*, Greek *Æthalia*, consisting of an imposing mountain-group, lies 5½ M. to the S.W. of Piombino (p. 2), beyond the islets of *Palmajola* and *Cerboli*. The vessel rounds the *Capo della Vita* and enters the beautiful bay of *Portoferrajo* (Albergo delle Api, fair), the capital (3700 inhab.), enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the Pisans, then to Genoa, to Lucca, and to the Appiani of Piombino, and was finally presented by the Emp. Charles V. to Duke Cosimo I. of Florence, who fortified the harbour of Portoferrajo in 1548. As the name of the town indicates, the mining and export of iron form the principal occupation of most of the islanders (22,000), others being supported by the tunny and sardine fisheries. Elba has acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The *Villa S. Martino*, the house occupied by the emperor, is still shown at Portoferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosimo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. Below, adjoining the harbour, is the *Bagno*, or prison, in which several hundred galley-convicts are confined. — The island is about 18 M. long, 6½ M. broad, and 90 sq. M. in area; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3300 ft. in height. The coast on the side next the mainland is less abrupt, and produces admirable wine and fruit, especially near *Capoliveri*. — An excursion to the iron-mines near Rio Marina is best made by taking the steamer (p. 12) to that port; it may also be made from Portoferrajo by taking a boat to the *Borgo dei Magazzini*, and walking or riding thence (horse there and back 3 fr.) over the hill to *Rio Castello* and on to *Rio Marina*, where a guide to the mines (scarcely necessary) may be obtained. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills. On the coast, to the S. of Rio Castello, lies the picturesque stronghold of *Portolongone*, founded by the Spaniards, another steamboat-station (p. 12).

About 7½ M. to the S.W. of Elba lies the island of **Pianosa,** the ancient *Planasia*, which, as its name indicates, is perfectly flat. To this island Agrippa Postumus, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. — Farther to the S. (25 M. from Elba) rises **Monte Cristo,** consisting of granite rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th century. — Opposite the Monte Argentario (p. 4) and about 6 M. from the mainland is **Giglio,** Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

4. From Florence to Siena and Chiusi viâ Empoli.

114 M. Railway. To Siena, 5 9½ M., in 3-3½ hrs.; fares 10 fr. 90, 7 fr. 65, 4 fr. 95 c. — From Siena to Chiusi, 5 4½ M., in 2¾-4 hrs.; fares 9 fr. 95, 6 fr. 95, 4 fr. 45 c. — No quick trains.

Florence, see *Baedeker's Northern Italy*. — 6 M. *S. Donnino;* the valley of the Arno expands. 7 M. *Signa*, with its grey pinnacles and towers, is famed for its straw-plaiting. The line crosses the *Ombrone*, which falls into the Arno, and enters the defile of the *Gonfolina*, which separates the middle from the lower valley of the Arno. Crossing the Arno, the train reaches (16 M.) *Montelupo*. Farther on we cross the small river *Pesa*.

20 M. **Empoli** (*Rail. Restaurant*, unpretending), a small town with 6000 inhab., with antiquated buildings and narrow streets, situated in a fertile district. Halt of 6-25 min.; passengers to Siena have often to change carriages. The main line pursues a W. direction towards Pisa and Leghorn; see *Baedeker's Northern Italy*.

The line to Siena traverses the fertile valley of the *Elsa*, on the right bank of the stream. To the right, on the hill, *S. Miniato dei Tedeschi*, picturesquely situated, with a lofty mediæval tower. 23 M. *Ponte a Elsa;* 26 M. *Granaiolo*. 30½ M. *Castel Fiorentino;* the town, on the height to the left, is the principal place in the *Val d'Elsa*.

35½ M. *Certaldo;* the town, on the hill to the left, was the native place of *Giovanni Boccaccio*, who died here, 21st Dec., 1375, at the age of 62. His tomb in the church of *S. Michele e Giacomo (La Canonica)*, erected in 1503, was removed some time after 1783 and his bones scattered. The house of Boccaccio, now denoted by a tablet, was restored in 1823 by the Countess Carlotta Lenzoni-Medici, and fitted up in the mediæval style. The remains of his monument were also brought hither.

43½ M. **Poggibonsi** (*Aquila*, opposite the station, tolerably comfortable); the town (4000 inhab.) lies to the right. On the hill above it rise the old castle and the monastery of *S. Lucchese*. In the church of the castle is an altar-piece and in the former refectory are frescoes by *Gerino da Pistoja*.

From Poggibonsi to Colle, 5 M., railway in 18 min. (70, 40 c.).

Colle (*Alb. del Buon Soggiorno*, tolerable), generally called *Colle di Val d'Elsa* to distinguish it from other places of the same name, is an old town with 1000 inhab., frequently mentioned in the history of the Renaissance. It now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy, including the Palazzo Ceccerelli, by Ant. da Sangallo the Younger (16th cent.); the house of the celebrated architect Arnolfo di Cambio; and the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit (of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th), and hand-

some carved choir-stalls and episcopal throne of the 17th century. At Colle Basso there are now important iron and glass works.

The interesting little town of *S. Gimignano* may be conveniently visited from Poggibonsi or Colle, from each of which it is about 6 M. distant. Carriages may be hired at the stations for 4 fr.

S. Gimignano (1180 ft.; *Albergo Leon Bianco*, Via S. Matteo, near the gate, R. 1-2½, pens. 4½ fr., clean), an ancient and loftily situated town, with 3200 inhab., was a prosperous and independent place in the 13th and 14th cent., but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its towers (whence the name 'S. Gimignano delle belle torri'), and its streets all carry us back to the middle ages. Perhaps no other town in Tuscany presents so faithful a picture of Dante's time. Architecture of the Gothic type prevails.

In the centre of the town is the Piazza della Collegiata, or *del Duomo*, with several important buildings.

The Gothic *Palazzo Pubblico was erected in 1288-1323.

The Sala del Consiglio, on the second floor, contains a *Madonna with saints and angels, and the kneeling donor Podestà Nello dei Tolomei (1317), a fresco by *Lippo Memmi* of Siena; also pictures from suppressed monasteries in the neighbourhood: 8, 9. *Mainardi*, Madonnas; 13. *Filippino Lippi*, Annunciation (two round paintings); 16. *Fra Paolino*, Madonna; 18. *Pinturicchio*, Madonna with two saints (from Monte Oliveto; about 1504). — To the left of the exit into the court is the Cappella del Pretore, or *delle Carceri* (now divided by a wall into two parts), containing a scene from the legend of St. Yvo, and allegorical figures of Truth, Prudence, and Falsehood, frescoes by *Sodoma*. There are also traces of frescoes in other rooms.

The *Torre del Comune* (160 ft.) is the highest of the 13 towers which still exist out of the original number of 50. The largest of its three bells dates from 1328.

Adjacent is the cathedral, usually called *La Collegiata, of the 12th cent., enlarged after 1466 by *Giuliano da Majano*, and now entirely modernised. It contains frescoes of the 14-15th centuries.

On the entrance-wall, *Martyrdom of St. Sebastian, a fresco of colossal proportions by *Benozzo Gozzoli*, 1465; Annunciation, two wooden figures (14th cent.) by *Martinus Bartolomaei* of Siena. In the N. aisle, scenes from the Old Testament (some in bad preservation) by *Bartolo di Fredi* of Siena, 1356; in the S. aisle, Life of Christ by *Barna da Siena*, 1380. In the nave, above the arch, the Last Judgment, Paradise, and the Inferno, by *Taddeo di Bartolo*, 1393. — The visitor should particularly notice the last side-chapel to the right, the *Cappella S. Fina, which contains the bones of this local saint, who died at the age of 15 years. The chapel was designed by *Giuliano da Majano* (1468). Altar-piece (recently restored) by *Benedetto da Majano* (1475). The frescoes on the side-walls, representing the vision of the youthful saint and her burial, by *Dom. Ghirlandajo*, are among the finest works of that master, and combine a fresh and lifelike style with majestic gravity (restored in 1832). — In the choir, centre of the right wall, Coronation of the Virgin, an altar-piece by *Piero del Pollajuolo* of Florence, 1483; to the right of this, Madonna and four saints, by *Benozzo Gozzoli*, 1466; on the left wall, same subject by *Vinc. Tamagni;* adjacent, marquetry ('intarsia') choir-stalls of 1490. — The Oratorio S. Giovanni contains an Annunciation by *Dom. Ghirlandajo*, 1482, of no great importance.

Opposite the cathedral is the PALAZZO DEL PODESTÀ, with an imposing loggia (now a theatre). It is surmounted by the *Torre della Rognosa* or *dell' Orologio*, which indicates the height beyond which private individuals were prohibited from building.

The VIA S. MATTEO descends from the Piazza, passing the two towers of the Salvucci, to an ancient gateway, which marked the limits of the town until the 13th century. Immediately to the right in this street is the *Biblioteca Comunale* (librarian, Preposto Ugo Nomi), which contains 9000 vols. and 200 MSS. One of its treasures is a copy of *Alciati's Emblemata* (Lyons, 1564), along with which are bound up several interesting autographs, including those of Luther and Melanchthon. Adjacent is a small *Museum*. — Farther on are *S. Bartolo* (originally S. Matteo), a church of the Knights Templar, with a 12th cent. façade, and the *Palazzo Pesciolini*. — In the VIA NUOVA, which diverges to the right, are the church of *S. Chiara* on the left, and farther on, on the right, the *Hospital*, with numerous majolica vases, and the church of *S. Girolamo* (behind the high-altar, Madonna and saints by *Vincenzo Tamagni*, 1522, with a glory by a later painter), and finally, to the left of the gateway, the 12th cent. church of *S. Giacomo*, another church of the Templars, with frescoes by a Sienese master of the 13th century.

The Via delle Romite, diverging from the Via Nuova at S. *Chiara*, leads to *S. AGOSTINO, begun in 1280 (chief entrance usually closed; sagrestano, Via Nuova 17).

This church owes its fame to the frescoes in the CHOIR by *Benozzo Gozzoli* (1463-65), where the master has pourtrayed the life of St. Augustine in 17 scenes, from his school-days to his death. Though not of uniform excellence, nor in equally good preservation, these pictures alone repay a visit to S. Gimignano (the finest are: St. Augustine as teacher of rhetoric in Rome; Death of St. Monica; *St. Augustine on the bier). — The CAPPELLA S. GUGLIELMO, to the right of the choir, contains a Nativity and Death of the Virgin, by *Bartolo di Fredi*, in which several touches of real Italian life are traceable. — To the left, in the CAPPELLA DEL S. SAGRAMENTO, are frescoes by *Vincenzo Tamagni*. — On the N. side of the church, St. Geminianus and three worshippers, a fresco by *Seb. Mainardi*, a pupil of Dom. Ghirlandajo; farther on, St. Sebastian, the deliverer from the plague, the effects of which are symbolised by flashes of lightning, by *Benozzo Gozzoli*, 1464, of less importance than the frescoes in the choir. To the right of the principal entrance: fine altar-piece (St. Bartoldus), one of the chief works of *Benedetto da Majano* (well preserved), 1494; under the organ are frescoes by *Seb. Mainardi*, representing saints in simple groups (1500).

From S. Agostino we return to the market-place, which is adjoined by the PIAZZA DELLA CISTERNA, distinguished by the two low towers of the *Ardinghelli*, on the right. The Via del Castello leads to the left to the church of *S. Lorenzo in Ponte*, with a portico, now built up, of the 13th century. — The terracotta ornamentation of the windows of the buildings, many of which are in the form of a horseshoe, should be observed.

From the Piazza della Cisterna the Contrada di San Giovanni

descends to the right to the *Palazzo Pratellesi*, in which the principal saloon of the upper floor contains a Betrothal of St. Catharine with saints, a fresco by *Vinc. Tamagni* (1528). Farther on, to the left, are *S. Giovanni Evangelista*, a Johannite church of the 12th cent., and, in the street, a figure of the Madonna, by *Mainardi*.

A private garden at the *Fortezza*, the highest part of the old fortifications (ascend to the right from La Collegiata), commands a fine view of the town and neighbourhood.

We may drive in 3/4 hr. to the venerable church of *S. Maria Assunta di Callori*, or *Cellole*, situated outside the Porta Matteo, and dating from the 11th, or perhaps from the 10th cent., containing remarkable capitals and curious ornamentation in the apse. Fine view.

Beyond Poggibonsi the RAILWAY begins to ascend considerably. To the right, *Staggia* with a mediæval château; farther on, to the right, the ancient and picturesque château of *Monte Riggioni*. The train then passes through a long tunnel (3 min.).

59 1/2 M. **Siena**, see p. 21.

Siena is a terminal station. The train backs out, returns part of the way to Empoli, and then diverges at an acute angle towards the S.E. We traverse the hills which form the watershed between the *Ombrone* and the valley of the *Chiana*. Several tunnels. 65 M. *Arbia*.

Arbia is the best starting-point for a visit to the neighbouring *S. Ansano in Dofana*, the parish-church of which contains a Madonna by Bald. Peruzzi, to whom also is due the brick erection of the Martirio di S. Ansano (key at the parsonage). A pyramid surrounded by cypresses on the opposite ridge of hills marks the site of the castle of Monte Aperto, whence Farinata degli Uberti (p. 23) issued to the battle of 1260.

69 1/2 M. *Castelnuovo Berardenga*. This bleak district, with its chalk-hills and barren fissured mountains, is interesting to the palæontologist only.

79 M. **Asciano**; the pleasant little town (*Alb. del Sole*, clean; 2100 inhab.), 1 1/2 M. to the right of the railway, possesses fortifications constructed by the Sienese in 1351, and several handsome churches with pictures of the early Sienese school.

Asciano is the most convenient starting-point for a visit to the famous, but now suppressed, Benedictine convent of ***Monte Oliveto Maggiore** (6 M.; carriages at the Alb. del Sole, fare 10-12 fr.; a drive of 2 hrs. by the high-road, or 1 1/2 hr. by the picturesque direct route suitable for light vehicles only).

Visitors apply beforehand to the 'Ispettore' of the Istituto delle Belle Arti at Siena (p. 33), from whom they receive a 'permesso' to present to the 'Sopraintendente' at the monastery. Those who have not time to send this two days in advance should provide themselves with eatables for one day. Ordinary visitors are not allowed to stay more than two days at the convent ('pens'. 5 fr.).

The convent, founded in 1320 by Bernardo Tolomei and afterwards greatly enriched by donations, still affords an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. Æneas Sylvius Piccolomini (Pius II.; p. 29) gives an interesting description of the monastery in his 'Commentaria'.

The walls of the Monastery Court are adorned with celebrated frescoes by *Luca Signorelli* (1497) and *Ant. Bazzi*, called *Sodoma* (1505), representing scenes from the legend of St. Benedict, explained by inscriptions beneath the paintings. The order of the pictures does not correspond with the date of their execution. The series begins with the first picture on the wall opposite the entrance (adjoining the entrance to the church), representing St. Benedict's departure from home, by *Sodoma*. The earliest part of the series are the frescoes on the entrance-wall, executed by *Signorelli*, eight in number: Totila kneeling to the saint; Soldier in disguise, attempting to deceive the saint; Temptation of the fasting monk; Punishment of two monks addicted to dainties; Resuscitation of a dead man whom Satan has thrown from a wall; Exorcism of Satan; Overthrow of the idol; Punishment of Florentius. — The 'Sending forth of Missionaries', on the left of the corner to the right, is by *Riccio*, a pupil of Sodoma, but all the other pictures are by *Sodoma*, whose sense of beauty is everywhere apparent, though he is doubtless far inferior to Signorelli in depth and excellence of conception and execution. In the first pictures by Sodoma we can trace a resemblance to the frescoes of Pinturicchio in the Cathedral library at Siena, and, in the others, features that recall Leonardo da Vinci. — The Church (entrance to the left of the monastery court), which was modernised last century, contains little to detain us beyond the handsome choir-stalls and reading-desk, in inlaid work, by *Fra Giov. da Verona* (1502-5). — In the *Libreria* are a door and a cabinet, also beautifully inlaid by the same master. — The extensive stables (much altered) at the back of the monastery contained different sections bearing tablets with the names of the chief towns of Italy.

The Emperor Henry VII. died, Aug. 24th, 1313, at *Buonconvento*, 4½ M. to the S.W., on the *Arbia*. The churches contain a few ancient pictures of the Sienese school.

From Asciano to Grosseto, 59½ M., branch-line in about 3 hrs. (fares 11 fr., 7 fr. 70, 4 fr. 95 c.) — 8 M. *S. Giovanni d'Asso* (tolerable inn). The Canonica contains six small and ancient paintings of the Sienese school. Mte. Oliveto is reached hence in 1½ hr. (p. 17; a car with one horse may be obtained). — 14 M. *Torrenieri*, on the old road from Siena and Buonconvento (see above), viâ S. Quirico, Radicofani, and Bolsena (p. 68), to Rome.

— [About 5½ M. to the S.W. of Torrenieri (omnibus 2 fr.) lies **Montalcino** (*Albergo del Giglio*, tolerable), a town (2300 inhab.) which early in the middle ages belonged to the abbey of S. Antimo, and afterwards to Siena. In the *Palazzo Municipale* is the Cappella delle Carceri, which contains a small collection of pictures from suppressed monasteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by *Bartolo di Fredi* of Siena. The *Cathedral* was begun in 1818. The *Franciscan Monastery* is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, SS. Peter and Sebastian, of the school of *Della Robbia* (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 15th cent., and the monastery court contains others dating from 1438. Fine view from the modern church of the *Madonna*, on the E. side of the town. — The railway-station of Monte Amiata (p. 19) lies about 8 M. to the S.E. of Montalcino. To the N. of *Castelnuovo dell' Abate*, within about 2½ M. of Monte Amiata, is *S. Antimo*, which was an independent abbey down to the 13th century. The handsome church was built of white alabaster and travertine in the 11th cent., and its rich portal dates from 1292.

About 4 M. to the S.E. of Torrenieri (omnibus 1½ fr.) lies **S. Quirico** (*Albergo del Lepre*, tolerable), which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome *Collegiate Church* in an elegant Transition style was founded in the 8th cent., but the present building dates from the 12th. Of the ornate porches the oldest is on the W. front, another, on the right transept, bears the date 1298; and a third, specially fine, on the right aisle, is Gothic with Renaissance forms; interior disfigured in the 17th cent.; choir-stalls of the 16th century. The adjacent *Misericordia* church contains

a high-altar-piece by *Sodoma*. The *Palazzo Chigi*, erected in 1685-87, and the *Orti Leonini*, a neglected park of the 16th cent., deserve a visit (keys of both at the Fattoria Chigi). — From S. Quirico to Pienza (p. 21) 4½ M.] —

21 M. *Monte Amiata*, the best starting-point for a visit to the mountain of that name, the highest in Tuscany, lies 2½ M. to the S.E. of Castelnuovo dell'Abbate (p. 18) — [By omnibus in 3 hrs. to *Castel del Piano* (2½ fr.; Locanda Amiatina, mediocre), where a guide may be obtained at the Municipio; thence on horseback in 3¾ hrs., or on foot in 4½ hrs., to the summit of the *Monte Amiata (5645 ft.), which affords an admirable survey of the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminian Forest (p. 75). The rock-formation is volcanic and interesting to geologists. A pleasant return-route leads through beautiful woods to *Vivo*, a suppressed Camaldulensian monastery, now the property of Count Cervini. — From Vivo to stat. Monte Amiata 11 M., or to Torrenieri 17 M. The latter road leads viâ *Castiglione d'Orcia*, not far from the hot *Baths of Vignoni*, much frequented in ancient times, but now neglected, and viâ S. Quirico (p. 18).] —

28 M. *S. Angelo* and *Cinigiano*. The train follows the right bank of the *Orcia*, the S. affluent of the Ombrone, and crosses the latter. — 32½ M. *Monte Antico*. At *Paganico* the train quits the Ombrone and begins to thread its way among the hills. 42 M. *Roccastrada*, a village (1640 ft.) on the right; then *Sticciano*. At (53 M.) *Montepescali* the line unites with the Maremme Railway, to the N. of Grosseto (p. 3).

82½ M. *Rapolano*. The village, to the right, possesses baths. The country becomes more attractive.

90½ M. *Lucignano;* the mediæval village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left, in the distance, the chain of the Apennines. — 94 M. *Sinalunga;* on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept. 1867. — 98 M. *Torrita*. Montepulciano becomes visible to the right.

103 M. *Montepulciano;* the lonely station is 6 M. from the town (omnibus in 1½ hr., meeting nearly every train, fare 2 fr.).

Montepulciano. — Albergo Marzocco, Via Garibaldi, clean, R. 1-1½ fr.; Alb. del Vico, Via Cavour. — The *Wine* of Montepulciano is justly celebrated. The red wine is strong and somewhat rough. '*Vino santo*' is a sweet white wine (2 fr. per bottle). *Vermouth* is a white wine flavoured with fragrant herbs and wormwood.

Montepulciano, a picturesque town with 3000 inhab., surrounded by mediæval walls, lies conspicuously on a mountain (2070 ft.). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after this his native place ('Respublica Politiana'), the friend of Lorenzo il Magnifico and preceptor of his children. *Cardinal Roberto Bellarmino* (1542-1621), the strenuous opponent of the Reformation and author of the Catechismus Romanus was also born here. The situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hours.

At the beginning of the main street, the *Via Garibaldi*, where the omnibus stops, is a column bearing a heraldic lion (Marzocco). No. 32, on the left, is the *Palazzo Tarugi*, built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignanesi*, dating from the latter half of the 16th century. Then, also on the right, No. 29, the *Palazzo*

Buccelli, with Etruscan urn-reliefs and inscriptions built into the walls, and *S. Agostino*, distinguished by a fine Renaissance façade (finished in 1508), with curious touches of Gothic. In the tympanum above the main portal is a relief of the Madonna with John the Baptist and St. Augustine. — The street now assumes the name *Via Cavour*. On the right is the **Mercato* (market-halls) by Vignola, and on the left the round *Chiesa del Gesù*, with florid baroque ornamentation (1714) and an unfinished façade. — The continuation of the street is called *Via Poliziano;* on the left, No. 1, is the house in which *Angelo Poliziano* was born, a brick building of the 14th cent., with several inscriptions.

We next reach the Piazzetta di S. Maria, with the small church of *S. Maria* (handsome portal of the 13th cent.), which commands an admirable view. — A road hence descends to the left in 12 min. to the —

Madonna di S. Biagio, in the valley, designed by *Antonio da Sangallo the Elder* and begun in 1518 on the site of an old church of St. Blasius. The church consists of an imposing central edifice, showing the influence of Bramante's design for St. Peter's, with detached towers. The marble decoration of the high-altar, by *Giovanozzo* and *Lisandro Albertini*, dates from 1584.

In the square beside the church is *Sangallo's House* (1518), with a loggia of two stories. A street to the right of the house leads back to the town in about $^1/_4$ hr.; to the left, near the gate (entrance in the Via Poggiolo) is the *Oratorio della Misericordia*, which contains a God the Father with angels, above the high-altar, and an Annunciation of the school of the Della Robbia.

The Via Ricci (on the left the *Palazzo Bombagli*, a Gothic brick building) ascends hence to the right to the *Piazza Grande*, in which rises the cathedral and several sumptuous mansions. To the left is the *Palazzo Nobile-Tarugi*, probably designed by Franc. da Sangallo, and adjoining is the *Palazzo Contucci del Monte*, by Ant. da Sangallo the Elder. Opposite the side-façade of the former is a handsome fountain of 1520.

The *Pal. Municipale*, of the 14th cent., contains a few pictures. Ante-chamber of first floor: Madonna, John the Baptist, and saints, of the school of *Della Robbia*. — Picture Gallery on the second floor. I. Room: *Matteo da Siena* (?), Madonna. II. Room: 9. *Seb. del Piombo* (? Pope Paul III. (or more probably Rob. Bellarmino); 80. *Pacchiarotto*, Madonna; 86. *Umbrian School* (ascribed to Raphael), Fine portrait of a lady.

On the W. of the piazza is the *Cathedral* (restored in 1888) with an unfinished façade.

In the Interior, over the principal entrance, are the Death, Assumption and Coronation of the Madonna by *Taddeo di Bartolo*. The church was once adorned with an imposing monument to Bartolommeo Aragazzi, secretary of Pope Martin V., erected in 1427-29 by the famous architect *Michelozzo*, with the assistance of Donatello. It was taken down, however, during last century, when several parts of it were lost and others were placed in different parts of the church: thus, to the left of the principal entrance, the recumbent statue of the deceased; by the two first pilla-

CONTORNI di SIENA. 1:170.000
0 1 2 3 Chilometri
SIENA.
1:11.000
0 100 200 300
Metri.
N.
Porta Camollia
Forte S. Barbara
Chiesa di Fontegiusta
SIENA
Soviciille
Porta Fontebranda
Porta S. Lorenzo
Porta Ovile
S. Domenico
Via Garibaldi
Via Cavour
Via Pantaneto
Via Montanini
Via Mazzini
Via Banchi di Sopra
Via Banchi di Sotto
Via Camollia
Via Fontebranda
Via Pian dei Mantellini
Via Pian dei Fontanelli
Via Pian dei Tondi
Via Pian dei Rondoni
Via Pian dei Tolomei
Via Pian dei Mercanti
Via Pian dei Rossi
Via Pian dei Rossi di Sopra
Via Pian dei Rossi di Sotto
Via Pian dei Rossi di Mezzo
Via Pian dei Rossi di Mezzo di Sopra
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D E F
1 2 3 4

1. Biblioteca pubbl. D.4.
2. Casino dei Nobili D.5.
Chiese:
3. S. Caterina (Oratorio) D.4.
4. S. Cristofano E.4.5.
5. S. Giovanni Batt. C.D.4.5.
6. S.M. delle Nevi E.4.
7. S.M. di Provenzano E.5.
8. S. Martino E.6.
9. S. Pietro alle Scale C.6.
10. Istituto Belle Arti D.E.4.
11. Loggia del Papa E.5.
12. Opera del Duomo C.5.
Palazzi:
13. Arcivescovile C.4.
14. Bindi-Sergardi D.5.
15. Buonsignori C.5.
16. Chigi (Piccol.) C.5.
17. del Governo D.E.5.
18. del Magnifico D.5.
19. Nerucci (Piccol.) C.D.5.
20. Pecci C.5.
21. Pollini B.5.
22. Pubblico e Teatro dei Rozzi D.5.
23. Reale C.5.
24. Saracini C.D.5.
25. Spanocchi (Posta) E.4.
26. Tolomei E.4.
27. Teatro dei Rinnovati D.5.
28. Università E.5.
e Chiesa S. Vigilio
Porta S. Marco
Pinzza del Campo Vitt. Emanuele
Mercato
Porta Tufi
Porta Pispini o S. Vieni
Porta Romana
S. Giorgio
S. Spirito
S. Girolamo
S. Chiara
S. Clemente
Fonte di Follonica
Oratorio di Bernardino
Giordano Bruno
S. Agostino
Cimitero monumentale
Geograph. Anst. von

two allegorical reliefs; in the right transept, Christ bestowing a blessing; by the high-altar, marble group of cherubs with garlands, forming the base of the monument. A drawing in the Palazzo Municipale shows the original form of the monument.

From Montepulciano to Pienza, about 9 M. (2 hrs' drive), one-horse carr. there and back 10, two-horse 20 fr. Comp. p. 19.

Pienza (*Albergo Franci*, poor), a small town with about 1000 inhab., was originally called *Corsignano*, but subsequently named the 'town of Pius' after *Pius II.* (Æneas Sylvius Piccolomini, p. 29), who was born here on 18th Oct. 1405, and who adorned the town with very handsome buildings, chiefly designed by the Florentine *Bernardo Rossellino* and the Sienese *Francesco (Cecco) di Giorgio* (1439-1502). As all these buildings date from about the same period (1460) and are situated in the same piazza (del Duomo), they afford a more compact survey of early-Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the *Cathedral* (closed at present but apply to the sagrestano); to the right of it the *Vescovado* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the *Palazzo Piccolomini*, which like the Palazzo Rucellai at Florence exhibits the rustica style in combination with pilasters (handsome court and colonnade and interesting traces of old frescoes); in front of the palace is a charming *Fountain* of 1462. — The right transept of the cathedral contains a Madonna with four saints by Matteo da Siena; the choir-stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high-altar is an Assumption of the Virgin by Vecchietta; in the left transept a Madonna and four saints by Sano di Pietro. The *Opera del Duomo*, to the left of the cathedral, contains the ecclesiastical vestments, including those of Pius II., one of which is of Flemish, the other of Italian workmanship. — The *Cathedral Treasury* (*Museo degli Arredi Sacri*; apply to the sagrestano, 1 fr.) is now in the Palazzo Piccolomini (see above; entrance to the left in the court). Among other works of art it contains a crozier in gilded and embossed silver, a Paxvobiscum, a silver censer in the Gothic style, interesting mitre of Pius II. decorated with pearls and jewels, reliquary of St. Andrew of Salerno, crucifix with rich filigree-work, etc.

Continuation of Journey. To the right we soon observe the *Monti di Cetona*, which are connected with the Monte Amiata (p. 19). To the left stretches the long *Lake of Montepulciano*, beyond which is the *Lake of Chiusi*, connected with the other by a canal. The lakes exhale unhealthy malaria in summer.

108½ M. *Chianciano*. — 114 M. *Chiusi*, see p. 61.

5. Siena.

Hotels. *Grand Hôtel Royal de Sienne (Pl. a; E, 3), Via Cavour, with its back to the Lizza (p. 36), R. from 2-3, L. & A. 1, B. 1½, déj. 3½, D. 5, wine from 2½, omn. 1½ fr.; *Grand Hôtel Continental (Pl. b; E, 4), Via Cavour 15, opposite the post-office, R. 2-4, L. & A. 1, B. 1½, déj, 2½, D. 4½, pens. 8-11 (L. extra), omn. 1 fr.; Aquila Nera, Via Cavour 3, in the Italian style, R., L., & A. 3-5, déj. 2½, D. 3½, pens. 6-8 (all incl. wine), omn. ¾ fr. — Scala (Pl. d; D, 4), Piazza S. Giovanni, opposite the Baptistery (p. 27) unpretending, but with good rooms (1½ fr.), well spoken of; Tre Mori (Pl. F, 3), Via Garibaldi, near the station, for moderate requirements, R. 1½ fr.; Alb. & Rist. La Patria, Via Ricasoli 3, R. 1¼ fr. — **Pensions.** *Chiusarelli*, Via S. Domenico, near the Protestant church, pens. (L. extra) 6, for a long stay 5 fr.; *L. Gatti*, Palazzo Bianchi, Via de' Servi 1, pens. 5 fr.; *Masini*, Via Cavour 12; *Francesco Tognazzi*,

Via Sallustio Bandini 19; *Mme. Marion*, Via Ricasoli 37; *Pasquini*, Via delle Belle Arti 19. *Sartini*, same street No. 15 (also R. without board).

Trattorie. *Aquila Nera*, see above; *Scala*, *Sasso*, see above; *La Toscana*, Via del Re 4, with rooms (1-2 fr.), unpretending. — Wine and fine view in the Osteria, Via delle Belle Arti 31, and at the *Fiaschetteria il Confortabile*, Via del Castoro, near the Piazza del Duomo (sometimes open in the evening only). — *Beer* at *Bader's*, on the Lizza (p. 36).

Caffè Greco, near the Casino de' Nobili (p. 26).

Cab Tariff:	By Day		At Night	
	one-horse	two-horse	one-horse	two-horse
In the town: to or from the station	1 fr. —	1 fr. 50	1 fr. 50	1 fr. 80
— first half-hour	— 80	1 —	1 —	1 30
— each additional ½ hr.	— 50	— 60	— 60	— 70
Beyond the town, as far as 2 M., for one hour	2 —	3 —	3 —	4 —
— each additional hour	1 50	2 50	2 50	3 —

Box above 22 lbs. 30 c.

Vetturini. Via Cavour 23 and 25; carriage per day 25 fr., half-day 8-10 fr. Saddle-horses, per day 7½ fr., half-day 5 fr.

Post and Telegraph Office, Via Cavour 16, in the Pal. Spannocchi (Pl. 25).

Baths. Swimming-bath near the Fontebranda (p. 36; poor; water cold); warm baths at *Mazzei's*, Via Dupré 45.

English Church Service at the Grand Hôtel Continental, from March to May.

Good *Photographs* at *Cav. Paolo Lombardi's*, Alla Costarella No. 8, near the Caffè Greco. — *Carved Wood* (comp. p. 24): *Gosi*, *Guidi*, & *Querci*, Via Belle Arti 31, near S. Domenico; *Carlo Cambi*, Via del Capitano 5, near the cathedral.

Principal Attractions. *Piazza del Campo* (Vittorio Emanuele; p. 24), *Duomo* and *Opera del Duomo* (pp. 27, 29); walk through the town. To the town and its treasures of art the traveller should devote 2½-3 days at least. On 2nd July and 15th August (sometimes transferred to other dates), picturesque processions march through the streets, and horse-races, called *il Palio*, take place in the Piazza del Campo, presenting a very attractive scene (seat on grand-stand 2-10 fr.).

Siena (1330 ft.), the capital of the province of that name, with 23,400 inhab., the seat of a university which was in high repute as early as the 14th cent., and the residence of an archbishop, is picturesquely situated 25 M. due S. of Florence, on three connected hills (the clayey soil of which is called 'Terra di Siena'). It is now a busy trading and manufacturing place; it also is one of the pleasantest towns in Tuscany, suitable for a stay of some duration. The climate is healthy, the atmosphere in summer being tempered by the lofty situation; the language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, but they contain many palaces and handsome churches. Next to Rome, Florence, and Venice, Siena is the most important town in Italy for the study of the art of the 13-16th centuries.

Siena, the ancient *Sena Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Senonian Gauls and converted into a Roman colony by Augustus, whence it derives its arms, the she-wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1864 near the Porta Camollia. The town attained to the height of its prosperity in the middle ages. After the death of the Countess Matilda (1115) her extensive dominions were dismembered, and the citizens of Siena, as well as those of Pisa, Lucca, and Florence, succeeded in estab-

lishing their independence. The government then fell into the hands of the nobility, but was wrested from them by the people in 1133. The ensuing conflicts, however, terminated in favour of the nobles, and Siena became the leader of the Ghibelline party in Central Italy, while Florence was the stronghold of the Guelph faction. Farinata degli Uberti and the Ghibellines from Florence were welcomed in Siena, and on 4th Sept., 1260, a great victory over the Guelphs, the bloodiest recorded in the annals of Tuscany, was gained near *Monte Aperto*, on the *Arbia* (6 M. distant; p. 17), with the aid of the German troops of King Manfred of Naples. Ten years later *Charles of Anjou* succeeded in gaining possession of Siena and in making it a member of the Tuscan-Guelph confederation of towns; but the city kept a jealous watch over its privileges, and, notwithstanding several attempts on the part of the nobility to re-assert their influence, its constitution remained unchanged. In the 14th and 15th centuries Siena numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1487) *Pandolfo Petrucci*, surnamed *Il Magnifico*, whom Machiavelli represents as a pattern of a despot. In 1493, when Charles VIII. of France arrived in Italy, Siena concluded an alliance with him, and during the troubles of the first half of the 16th cent. the citizens for the most part sided with the French, by whom the town was usually garrisoned. On 22nd April, 1555, the French garrison was compelled by famine to capitulate to the Spanish besiegers, by whose aid Duke Cosimo I. of Tuscany succeeded in gaining permanent mastery of the place.

History of Art. The bitter political fate which overtook Siena, and converted the mighty rival of Florence into a quiet provincial town, will strike the antiquarian as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. In the province of **Art**, despite the abundant supply of artists at their disposal, the citizens never seem to have taken the initiative, but adhered with remarkable tenacity to the earlier style. The best period of Sienese art still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town in Italy which presents such instructive examples of the Italian Gothic **Architecture** of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the *Cathedral* had been built according to the intentions of the citizens, it would have been one of the largest and most imposing churches in existence, and even in its reduced proportions it is one of the finest in Italy. In the secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by small columns, and the whole edifice is crowned with pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence. It is, however, uncertain whether Bernardo Rossellino and Francesco di Giorgio have been correctly designated as the architects of the *Piccolomini*, *Spannocchi*, and *Nerucci* palaces. The most interesting of the Renaissance churches is the small round church *degli Innocenti*, adjoining the Spedale della Scala.

Siena has produced no independent school of **Sculpture**, though a liberal patron of foreign masters. As throughout the rest of Tuscany, the development of art did not progress rapidly here till the beginning of the 13th century. Niccolò Pisano, the most famous sculptor of the 13th cent., and his son Giovanni were employed at Siena; and the sculptures on the font of S. Giovanni and on the Fonte Gaja are admirable works by Jacopo della Quercia (1374-1438), a native of Siena and one of the earliest representatives of the Renaissance style.

Painting was the favourite art of the early Sienese. As early as the beginning of the 13th cent. they could boast of Duccio di Buoninsegna, a painter whose works far surpass those of Cimabue in beauty and gracefulness. On his completion in 1310 of the 'Majestas', or Triumphant Madonna, for the high-altar of the cathedral of Siena, the picture was carried to the church in solemn procession (p. 29). An equally important master was Simone Martini (1283-1344), who has been immortalised by a sonnet of Petrarch, and who, like his contemporary Giotto, practised his art and exercised his influence far beyond the limits of his native city. Works by his hand are, or were, to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his name that it was usual to attribute to him all the best works of his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to these two masters was Lippo Memmi, who executed large frescoes with the same elaborate care as miniatures in missals. Several painters of the 14th cent. followed in Simone's footsteps, such as Barna or Berna, Luca di Tommè, and Lippo Vanni, without however exhibiting much individuality. The easy narrative style and the imaginative allegory were cultivated by the brothers Pietro and Ambrogio Lorenzetti (both of whom probably died of the plague in 1348), and the approach of the Sienese school to that of Giotto was thus accomplished. A little later, however, the works of Bartolo di Fredi (1330-1410) fell short of those of his predecessors, and this was still more the case with those of Taddeo di Bartolo (1362-1422), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters Domenico di Bartolo, Lorenzo di Pietro (nicknamed Vecchietta), Benvenuto and Matteo di Giovanni, and others of this period adhered tenaciously to the limited methods of their predecessors, from whose influence they were unable to emancipate themselves. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sienese masters of this period, far surpassing their contemporaries *Fungai-Pacchia*, *Pacchiarotto*, and others, were Baldassare Peruzzi and Giovanantonio Bazzi, surnamed Il Sodoma. Peruzzi (1481-1537), who was associated with Raphael at Rome, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and a decorative painter, but Siena now possesses none of his works. Sódoma (c. 1473-1549), on the other hand, may be thoroughly studied at Siena. A Lombard by birth, he brought to Siena some traces of Leonardo's style, but instead of cultivating this, he seems to have trusted to his own natural ability, and with such success that in one respect he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical skill in fresco painting and his fertility are marvellous; but, in spite of his strong sense of the beautiful, his works are apt to pall upon the taste owing to the superficiality of their composition. With Dom. Beccafumi (1486-1551), who frequently altered his style, begins the final period of decline from which Siena never recovered.

In the art of **Wood Carving** Siena has always taken the lead among the towns of Italy. In the 15th and 16th cent. the *Barili* family (particularly *Antonio*, d. 1516, and *Giovanni*, d. 1529) distinguished themselves in this branch, and their modern representative is *Giusti*, whose pupils Gosi, Guidi, and Querci are mentioned at p. 22.

In the centre of the town, at the union of the three hills on which it stands, is the picturesque ***Piazza del Campo**, now officially called *Vittorio Emanuele* (Pl. D, 5), which has been mentioned by Dante (Purg. xi. 134). It is semicircular in form, and depressed towards the centre, resembling an ancient theatre. The

popular assemblies and festivals of the ancient republic took place here, and it is here that the Palio horse-races (p. 22) are now held. — The piazza is enclosed by pinnacled palaces. On the diameter of the semicircle rises the —

***Palazzo Pubblico** (Pl. 22; D, 5), a huge brick edifice of four stories, erected in 1289-1309, with pointed windows divided by small columns, and wings lower than the central part of the building. (The wings of the second floor are of a later date; comp. p. 28.) Adjacent rises the slender tower *del Mangia*, begun in 1325, and finished about 1345, so named after the stone figure of a man which used to strike the hours (a popular figure somewhat resembling the Roman Pasquino, p. 189); fine view from the top. At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the cessation of the great plague of 1348 which carried off 30,000 persons, and completed in 1376, with damaged frescoes by Sodoma. The upper story was added in 1460 by *Federighi*. The she-wolf on the column in front of the right wing, the arms of Siena (p. 22), dates from 1429.

The **Interior** (custodian ½ fr.; best time 10-2) is embellished with numerous frescoes of the Sienese school. Among those on the Ground Floor are a Coronation of the Virgin, by *Sano di Pietro*, 1445; a Madonna with SS. Ansano and Galgano, and another with St. Leonard, both by *Sodoma;* Madonna with saints, by *Vecchietta;* a Risen Christ, by *Sodoma*, 1535 (?), in the room of the Sindaco.

On the First Floor, the custodian first shows the Sala del Gran Consiglio (or *del Mappamondo*, or *delle Balestre*), adorned with large frescoes: Madonna and Child under a canopy borne by saints, by *Simone Martini*, 1315, a composition with numerous figures, somewhat stiff, but with beautiful details; opposite, Equestrian portrait of Guidoriccio Fogliani de Ricci by *Simone Martini* (1328; freely restored); beneath, Madonna by *Guido da Siena*, the date of which, 1221, appears to be spurious (prob. 1281; formerly in S. Domenico); then, to the right and left, S. Ansano and S. Vittorio, and, on the other wall to the right, S. Bernardo Tolomei, all by *Sodoma;* then S. Bernardino by *Sano di Pietro* and S. Catarina by *Vecchietta*. — The vestibule of this hall is adorned with frescoes by *Taddeo di Bartolo*, representing ancient heroes, Judas Maccabæus, and St. Christopher and other saints (1441). The vault of the archway is occupied by a curious view of Rome. — A beautiful iron railing (1435-45), adjoined on the right by a font by *Turini*, separates this vestibule from the Council Chapel, which is embellished (left) with frescoes of the Death and Assumption of the Virgin by *Taddeo di Bartolo*, and contains handsome benches carved by *Domenico di Niccolò* (1429). The altar-piece is a Holy Family by *Sodoma;* on the right is an organ by *A. Pifferio* (1519). — To the right of the Sala del Consiglio is the Sala della Pace, or dei Nove, with frescoes by *Ambrogio Lorenzetti*, painted in 1337-43, representing 'Good and Bad Government', three pictures which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of a much more homely kind than those customary in modern times. One of these mural paintings represents the ideal of a state, under the guidance of wisdom, justice, and other virtues, while the two others pourtray in a realistic style the consequences of good and bad government. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord in the first of the series. — Adjoining is a room with portraits of the eight popes and thirty-eight cardinals to whom Siena has given birth. — Another Room contains some frescoes

recently transferred from other buildings, a Madonna by *Matteo da Siena*, 1484, and S. Bernardino preaching in the Campo (p. 24), by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining Sala di Balia, or de' Pretori, is adorned with ostentatious frescoes from the history of Pope Alexander III. by *Spinello Aretino* (1408; including a naval victory of the Venetians, and the Emp. Frederick Barbarossa and the Doge leading the Pope's horse). In the centre of the room are two coffers, one finely carved by *Barili*, the other adorned with paintings said to be by *Fra Angelico*. — The last room is the Sala del Concistoro, with ceiling-paintings by *Beccafumi*, a fine marble doorway by *Jacopo della Quercia* (above which is the Judgment of Solomon by *Luca Giordano*), Florentine tapestry (partly of the 16th cent.) on the walls, and modern busts of statesmen and other illustrious citizens of Siena.

The rear of the palace, abutting on the *Piazza del Mercato* (Pl. D, 5, 6), or vegetable market, is also very picturesque. The piazza commands a good view of the environs.

At the E. end of the Piazza del Campo is the Palazzo del Governo (p. 31; façade towards the Via Ricasoli). — In the centre of the piazza, opposite the Palazzo Pubblico, rises the marble *Fonte Gaja*, a modern reproduction (1868) by *Tito Sarrocchi* of the original fountain of 1343. The beautiful bas-reliefs of the Christian virtues and of the Creation of Adam (left) and the Expulsion from Eden (right) were executed by *Jacopo della Quercia* in 1409-19 (originals, in a very damaged condition, now preserved in the Opera del Duomo, p. 29). A subterranean conduit, 18 M. in length, supplies the fountain with delicious water.

Ascending by steps through one of the passages beyond the Fonte Gaja, we reach the beginning of the Via di Città, which presents a busy scene, especially in the evening.

The Gothic *Loggia* of the *Casino de' Nobili* (Pl. 2; D, 5), once the seat of the commercial tribunal, was built in imitation of the Loggia de' Lanzi of Florence in 1417, but the upper story is later. The sculptures are by Sienese masters of the 15th cent., such as Ant. Federighi (who executed the figures of S. Ansano, S. Savino, and S. Vittore, and the stone bench on the right), Marinna (stone bench on the left), and Vecchietta (figures of SS. Paul and Peter). — The N. prolongation of this street towards the Porta Camollia is the Via Cavour (p. 36). — A little to the N. of the Loggia is the Piazza dell' Indipendenza, with a *Statue of Italia* by Sarrocchi, in memory of Sienese patriots who fell in the struggle for the union of Italy (near Pl. 27; D, 5).

Proceeding to the left, past the Caffè Greco, and then ascending the Via dei Pellegrini, a side-street to the right, we reach the small Piazza S. Giovanni. Here, in the corner to the left, is situated the *Palazzo del Magnifico* (Pl. 18; D, 5), erected in 1508 for the tyrant Pandolfo Petrucci (p. 23), from designs by *Giacomo Cozzarelli*. The bronze ornaments and flag-brackets on the outside are in admirable keeping with the style. One room is embellished with frescoes by *Pinturicchio*, discovered in 1882.

In a straight direction we obtain a fine survey of the choir of the loftily situated cathedral, under which is the old baptistery,

forming a kind of crypt, now the church of ***S. Giovanni** (Pl. 5), with a fine, but unfinished Gothic façade (after 1317).

Interior. The chief adornment here is the marble FONT, designed by *Jacopo della Quercia* (1416), who also executed the statuettes of John the Baptist and the four prophets, and one of the six beautiful bronze-gilt reliefs from the history of John the Baptist (Zacharias led out of the Temple, 1430). The others are by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist brought before Herod, 1427), *Donatello* (Head of John the Baptist brought before Herod and his guests, 1427), and *Turino di Sano* and his son *Giovanni di Turino*. The last also executed the figures of Charity, Justice, and Prudence; those of Faith and Hope are by *Donatello*. — The frescoes by Sienese painters of the 15th cent. are of inferior value. — Over the high-altar is a Baptism of Christ by *And.* and *Raf. Puccinelli* of Brescia.

From the Piazza S. Giovanni we may either follow the street to the right, past the *Palazzo Arcivescovile* (Pl. 13), or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The ****Cathedral,** or *Chiesa Metropolitana* (Pl. C, 4, 5), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva, which was succeeded by a church of S. Maria Assunta. The present building was begun early in the 13th cent.; the dome was completed in 1264; and about 1317 the choir was prolonged to the E. over the church of S. Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1339 to erect a huge nave, of which the present cathedral was to form the transept only, according to a plan preserved in the Opera del Duomo (p. 29). Parts of this building, designed in a beautiful style, still exist on the S. side of the cathedral in the form of a ruin. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length 97 yds., width 26½ yds., length of transept 55 yds.) The *FAÇADE, constructed in 1284-1380 from a design by *Giovanni Pisano*, which, like that of Orvieto cathedral (p. 64), has three gables, is composed of red, black, and white marble, and richly decorated with sculptures representing prophets and angels by different masters; the mosaics were added in 1878 by *Mussini* and *Franchi*. On each side of the entrance is a column bearing the wolf of Siena. The campanile, consisting of six stories, does not taper towards the top.

The *Interior consists of a nave and aisles extending to the choir and intersected by a double transept, with an irregular hexagonal dome over the centre. The horizontal bands of colour, the continuous rows of busts of popes (in terracotta; about 1400) over the arches, and the pillars with the half-columns will at first produce an unfavourable impression on northern travellers, but they will find that the pleasing ornamentation in marble compensates to a great extent for organic defects.

The stained glass in the large circular window in the wall of the entrance was designed by *Perin del Vaga*, 1549. Over the entrance is a graceful tribune of 1483, borne by two columns. The fine basins for holy water are by *Ant. Federighi*, a pupil of Jac. della Quercia, 1462-63.

The marble **PAVEMENT is quite unique, being covered with 'Graffito' representations from designs by eminent artists: scenes from Old Testament history, Moses, Samson, Judas Maccabæus, Solomon, and Joshua by *Domenico di Niccolò* (1423); Abraham's sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi;* the symbols of Siena and the towns allied with

it, Hermes Trismegistus, Socrates and Crates, the Sibyls, and other figures by masters of less note. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was then introduced by the use of grey and also of coloured marble, so that the graffito gradually developed into an elaborate mosaic. The pavement is generally covered by wax-cloth, which is, however, removed for a few weeks after Aug. 15th (Feast of the Assumption). Most of the original works are now in the Opera del Duomo (p. 29), where also a reduced copy of the whole is shown.

Left Aisle: At the entrance-wall, statue of Pope Marcellus II., by *D. Cafaggi*. — 4th Altar (of the Piccolomini), with sculptures by *Andrea Bregno* (1485) and statues of SS. Peter, Pius, Gregory, and James, by *Michael Angelo*, and St. Francis, begun by *Torrigiani* and completed by *Michael Angelo* (about 1501-4). — The entrance-wall of the Libreria is embellished with fine sculptures in marble, by *Marinna* (1497). Over the door: Coronation of Pius III. (Piccolomini; 1503), who reigned 27 days only, by *Ber. Pinturicchio*, who also painted the frescoes in the library (p. 29). — To the left of the entrance is the Monument of Bandino Bandini, with the Risen Christ and angels, attributed to *Michael Angelo* (?).

The *Pulpit, octagonal in form and constructed of white marble, borne by nine columns, some of which rest on lions, and adorned with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo*, *Lapo*, and *Donato* (1266-68). The flight of steps was designed by *Bernardino di Giacomo* (1543).

The Left Transept contains the Cappella S. Giovanni, with a portal by *Marinna*. In the interior are a bronze *Statue of John the Baptist by *Donatello*, 1457; statues of SS. Catharine and Ansanus, by *Neroccio* (1487) and *Giov. di Stefano*, respectively; a font, perhaps by *Jacopo della Quercia;* stucco enrichments on the walls by *Peruzzi;* and five small frescoes by *Pinturicchio*, three being scenes from the life of Alberto Arringhieri, the donor. — Farther on in the same transept are statues of Popes Pius III. and Pius II. by *P. Balestra* and *G. Mazzuoli* respectively. — The chapel to the left of the choir contains a relief of the 12th cent., representing the Annunciation, the Nativity, and the Adoration of the Magi, removed hither from the old church of Ponte allo Spino (p. 38). The bronze relief in the pavement in front of this work is by *Donatello*, and marks the tomb of Bishop Giovanni Pecci (d. 1426).

The Choir contains a high-altar executed from a model by *Baldassare Peruzzi* (1532); and behind it richly carved choir-stalls, reading-desk, etc., by *Bartolo Neroni*, surnamed *Riccio* (1567), and inlaid work (intarsia) by *Fra Giovanni da Verona* (1472). The fine bronze canopy is by *Vecchietta* (1465-72); the angels, acting as candelabra, are by *Giovanni di Stefano* and *Francesco di Giorgio* (1489), the front row of stalls and the reading-desk by *Raffaello da Brescia* (1520). The frescoes, originally by *Beccafumi* (1544), were entirely renewed and altered at the beginning of the present century. — By the pillars of the dome are two flagstaffs from the standard-waggon of the Florentines *(il carroccio)*, captured at Monte Aperto in 1260 (p. 23), or, according to some authorities, those of the victorious waggon of the Sienese. Over a neighbouring altar is the crucifix which the Sienese carried with them on that occasion. — To the left of the high-altar is an organ-loft by the two *Barili* (1511), above the entrance to the sacristy, which contains (to the left) a font by *Turini*. In the sacristy is a 15th cent. painting, perhaps by *Sano di Pietro*, with a view of the original Palazzo Pubblico (p. 25).

In the chapel to the right of the choir are reliefs of the Evangelists and St. Paul, by *Francesco da Imola* and *Giov. Turini*.

The Right Transept contains statues of Popes Alexander VII. (by *E. Ferrata*) and Alexander III. (by *A. Raggi*). — The tomb of Bishop Tommaso Piccolomini (d. 1483) is by *Neroccio*. — The Cappella del Voto, belonging to the *Chigi*, built by Alexander VII. (Fabio Chigi of Siena, papal nuncio at the Peace of Westphalia in 1648, pope in 1665-67) in 1661, is richly adorned with lapis lazuli, marble, and gilding, and contains statues of St. Jerome and Mary Magdalen (said originally to have been

an Andromeda) by *Bernini*. At the end of the right aisle is a statue of Pope Paul V., by *F. Signorini*.

The S. side-entrance of the cathedral is surmounted by a relief of the Madonna attributed to *Michelozzo*.

In the left aisle, as already mentioned, is the entrance to the celebrated **Library of the Cathedral (*Libreria;* fee ½ fr.), formerly the *Sala Piccolomînea*, erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in 1495, and adorned in 1505-7 with ten frescoes by *Pinturicchio*, representing scenes from the life of *Æneas Sylvius Piccolomini* of Pienza (p. 21), afterwards Pope *Pius II.* (1458-64): (1) Departure of Æneas Sylvius for the Council of Basle; (2) Æneas Sylvius in presence of King James of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. with Eleonora of Portugal at Siena by Æneas Sylvius; (6) Æneas Sylvius created a cardinal by Pope Calixtus III.; (7) Æneas Sylvius elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonisation of Catharine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. Some of these pictures, which are connected by beautiful figures of nude or semi-nude children, are admirably preserved. Vasari attributes the designs for these frescoes to Raphael; but the drawings which have been preserved are entirely in the style of Pinturicchio, and it is very improbable that Raphael had any such share in the compositions of the much older master. Designs for these frescoes are now preserved in the Uffizi (that of No. 1), in the Brera at Milan (No. 3), by the Duke of Devonshire at Chatsworth (No. 4), and by Sign. Baldeschi at Perugia (No. 5; p. 50). — The missals, embellished with beautiful miniatures, also deserve attention (No. 5 and No. 9 by *Liberale da Verona*, No. 12 by *Girolamo da Cremona*, No. 11 by *Sano di Pietro*).

Opposite the S. side of the cathedral, in the corner where the steps ascending from S. Giovanni terminate under the arches of the uncompleted nave (p. 27), is the **Opera del Duomo** (*della Metropolitana;* Pl. 12; C, 5), which contains several interesting works of art.

In the entrance-passage is the custodian's bell (½ fr.).

The hall on the Ground Floor contains a famous antique **Group of the Graces*, found at Rome about 1460 in the reign of Pius II. and presented by him to the cathedral library. From this work Raphael is said to have made his first studies from the antique (drawing at Venice). The superb Renaissance pedestal is also interesting. The *Sculptures from the Fonte Gaja* (p. 26) by *Jacopo della Quercia*, representing a Madonna, the Virtues, the Creation of Man, and the Expulsion from Paradise, which are among the master's finest works, are unfortunately much damaged. Ornamentation of an organ-screen, representing the Transfiguration, by *Sodoma*. *Sculptures from the Cappella di Piazza* (p. 25), and others from the façade of the cathedral before its restoration. — Antique sarcophagus with sea-gods. — **Graffiti of the Cathedral Pavement* (comp. p. 27). — On the Second Floor several interesting plans and architectural designs; handsome embroideries; crosiers; ring of Pius II. Also several early Sienese paintings, the chief of which is the large *Picture by *Duccio di Buoninsegna*: on the left the Triumphant Madonna with the Child and saints, the once highly revered 'Majestas', which was placed over the high-altar in 1310 (p. 24), with the inscription: *Mater Sancta Dei, sis caussa Senis requiei, sis Ducio vita, te quia pinxit ita.* On the left is the Life of Christ, in 25 sections, originally forming a background to the Majestas. Also four saints by *Ambr. Lorenzetti;* a Byzantine Madonna of the 12th cent.; a Credo by *Taddeo di Bartolo;* a Nativity of the Virgin by *Pietro Lorenzetti* (1342), in a life-like genre style.

Adjoining the Opera is the *Palazzo Reale* (Pl. 23), erected by Bern. Buontalenti in the 16th cent., now the seat of the prefecture.

— Farther on, in the Via del Capitano (see below) which diverges here, is the *Palazzo Pecci* (Pl. 20), a Gothic brick building of the 13th century. About 1360 it was appointed the official residence of the Capitano di Giustizia, or chief judicial functionary of Siena; in 1457 it was acquired by the jurist Tom. Pecci; and it is now the property of Sign. E. Grotanelli di Santi, who has had it (since 1854) restored without and within by Sienese artists.

Opposite the façade of the cathedral are the church and hospital of **S. Maria della Scala** (Pl. C, 5), of the 13th century. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta*. The choir-stalls are by *Ventura*, the organ by *B. Peruzzi*. Adjoining the handsome entrance-hall of the hospital is a large sick-room called 'Il Pellegrinajo', adorned with frescoes from the history of the monastery by *Domenico di Bartolo* (1440-43) and other masters. Pleasing view from the windows (fee ½ fr.). — Descending to the left at the N. angle of the Piazza del Duomo by steps and under several arches, we reach the church *Degli Innocenti* (Pl. C, 4; knock at No. 58), externally a very rude edifice, but with a charming interior in the form of a Greek cross.

The above-mentioned Via del Capitano leads to the quarters of the town situated on the S. and S.W. hills. It soon crosses the small Piazza Postierla, with the *Palazzo Chigi*, now *Piccolomini* (Pl. 16; C, 5), on the right, which contains two saloons adorned with frescoes by Bernhard van Orley, a Fleming who joined Raphael's school. The column with the wolf in the piazza dates from 1487. — Not far off, in the Via di Città, which diverges here to the left, is the *Palazzo Piccolomini*, now *Nerucci* (Pl. 19; C, D, 5), erected by Bernardo Rossellino in 1463 for Catharine, the sister of Pius II. Beyond it is the *Palazzo Saracini*, the vaulting in the court of which is tastefully painted. — In the Via di Stalloreggi, diverging from the Piazza Postierla to the right, is the *Casa Bambagini-Galletti*, on the façade of which is a fresco by Sodoma ('Madonna del Corvo').

On the left, in the Via S. Pietro, the continuation of the Via del Capitano, is the **Palazzo Buonsignori* (Pl. 15; C, 5), a handsome Gothic edifice of the 14th cent., in brick, with a rich façade, restored in 1848. The vestibule, court, and staircase are in the early Renaissance style. — At the church of *S. Pietro alle Scale* (Pl. 9; C, 6), which contains paintings by Salimbeni and Rutilio Manetti (16th cent.), the street bends to the right. — Following the main street and passing under an archway, we enter the Piazza S. Agostino (Pl. C, 6), with the *R. Collegio Tolomei*, formerly a monastery and now a much frequented grammar-school (Liceo), and the church of —

S. Agostino (Pl. C, 6), remodelled by *Vanvitelli* in 1755, the entrance to which is in the Liceo, to the left.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino*. Massacre of the Innocents by *Matteo da Siena* (1482), in a chapel on the right. Statue of Pius II. by *Dupré*. Altar-piece, an Adoration of the Magi by

Sodoma. At the back of the choir, on the left, the Legend of S. Agostino Novello in three sections, by *Lippo Memmi* (more probably by *Simone Martini*?). Also pictures by *Salimbeni*, *Rutilio Manetti*, and others.

About 250 paces beyond the Porta Tufi (Pl. B, 7) is the *Cimitero della Misericordia*, containing among its monuments a good Pietà by Dupré and several statues by Sarrocchi (fee 30-50 c.). — Following the Via della Cerchia (where the small *Palazzo Finetti* should be noticed) to the W. of S. Agostino, and bending to the right, we enter the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and the church of —

S. Maria del Carmine (Pl. B, 5), a handsome brick edifice, with campanile and cloisters, by *Baldassare Peruzzi* (open 7-9 a.m. only). On the right is the Cappella del Sagramento with a Nativity of Mary by *Sodoma*; 5th altar on the left, St. Michael by *Beccafumi*.

Opposite is the *Palazzo Pollini*, formerly *Celsi* (Pl. 21; B, 5), attributed to Peruzzi. — We may now proceed straight on through the Via delle Fosse di S. Ansano (with the *R. Istituto Toscano dei Sordo-Muti*, or Deaf and Dumb Asylum) either to the Piazza del Duomo, or, by turning a little to the left towards the end of the way, we may reach the Porta Fontebranda (see p. 36).

Outside the *Porta S. Marco* (Pl. A, 5) there is a fine view.

The E. angle of the Piazza del Campo is occupied by the ***Palazzo del Governo** (Pl. 17; D, E, 5), one of the most imposing private edifices at Siena, erected for *Giacomo Piccolomini* in 1469-1500, probably from a design by *Bernardo Rossellino*. The principal façade with its tasteful decorations in wrought iron (horses' heads, etc.) looks towards the Via Ricasoli. The palace now contains the extensive *Archives* (director, Sign. Lisini), one of the most important collections of the kind in Italy.

Parchment Charters, 52,000 in number, the oldest dating from 736. Under glass are a number of interesting specimens of these documents, *Autographs* of celebrated men (Pius II., Leo X.), *Miniatures*, etc. There is also a valuable collection of the *Covers of the old Treasury Registers (Biccherne)*, in chronological order, painted with scenes from sacred and profane history, and affording an admirable survey of the development of Sienese art. They include works by *Dietisalvi*, *Duccio*, and the *Lorenzetti*.

In the vicinity is the *University* (see p. 32). — The elegant *Loggia del Papa* (Pl. 11; E, 5), in the Piazza Piccolomini, opposite the Pal. del Governo, was erected in 1460-63 by the Sienese *Antonio Federighi* by order of Pius II. (Æneas Sylvius Piccolomini), and dedicated by the pope 'gentilibus suis'.

Adjacent is the church of **S. Martino** (Pl. 8; E, 5, 6).

Over the 2nd altar on the right, a Presentation in the Temple by *Guido Reni*. On each side of the 3rd altar are ornamental sculptures in marble by *Marinna* (1522); on the left: Nativity of Christ by *Beccafumi*. The choir contains gilded wooden statues of the Madonna and four saints, attributed to *Jacopo della Quercia*.

The Via Ricasoli, which passes the Loggia del Papa, traverses the crest of the S.E. hill and leads to Porta Pispini and Porta Romana, the two S.E. gates. — Immediately to the right in

this street is the *Fonte di Pantaneto*, dating from 1352, recently restored. To the left, a little farther on, the Via di Follonica descends to the *Fonte di Follonica*, constructed in 1239 and situated in a garden far below. — After 5 min. more, a few paces beyond the church of *S. Giorgio* (Pl. E, 6), the Via de' Pispini diverges to the left, in which we first reach the church of —

S. Spirito (Pl. E, 6, 7), with a dome dating from 1508, and a portal from 1519, the latter designed by *Baldassare Peruzzi*.

The 1st chapel on the right (Cappella degli Spagnuoli) contains, above a St. Rosa by Viterbo, the following admirable paintings by *Sodoma* (1530): Madonna presenting the gown of the Order of the Dominicans to St. Alfonso, in the presence of SS. Octavia and Lucia; to the right and left SS. Sebastian and Anthony the Abbot; in the lunette, St. James on horseback (fresco). To the right is a Nativity of Christ in terracotta by *Ambrogio della Robbia* (1504). — Over the door leading to the sacristy, Crucifixion, by *Sano di Pietro*. — Over the 3rd altar to the left, Coronation of the Virgin by *Pacchia*. — In the Cloisters (sagrestano 20-30 c.): Crucifixion by *Fra Paolino* (1516).

The *Fonte de' Pispini* dates from 1534. The neighbouring *Porta Pispini* is adorned with a damaged fresco (Nativity) by Sodoma, from 1531.

Opposite S. Spirito we enter the Vicolo del Sasso, follow to the right the broad Via S. Girolamo, and passing the column with the wolf, reach *S. Girolamo* (Pl. D, 7), belonging to a nunnery (3rd altar to the left: Madonna by Matteo da Siena, framed in marble by Marinna). On the left we next reach the church of —

SS. Concezione, or **Servi di Maria** (Pl. D, 8), erected in 1458-1533, with a beautiful interior attributed to *Bald. Peruzzi* (?)

First altar to the right: Madonna, by *Coppo di Marcovaldo*, 1261. Fourth altar to the right: Massacre of the Innocents, by *Matteo da Siena*, 1491; above, Adoration of the Shepherds, by *Taddeo di Bartolo*. — In the right transept, above the first door leading to the sacristy: 'La Vergine del Popolo', by *Lippo Memmi*, a fine fresco. — At the back of the high-altar, 'Madonna del Manto', ascribed to *Giovanni di Pietro*, 1436. The Coronation of the Virgin, by *Fungai* (1500?), is one of his earlier works.

The *Porta Romana* (Pl. D, 8) is adorned with a fresco (Coronation of the Virgin) begun by Taddeo di Bartolo and finished by Sano di Pietro. — About $^1/_3$ M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by Raffaello da Firenze, 1502.

Opposite the N. side of the Palazzo del Governo (p. 31) the Via S. Vigilio leads to the E. to the church of the same name and to the **University** (Pl. 28; E, 5). The entrance to the latter is in the corner to the right; in the corridor is the monument of the celebrated jurist *Niccolò Arringhieri* (d. 1374), with a bas-relief representing the professor in the midst of his audience.

The neighbouring church of *S. Maria di Provenzano* (Pl. 7; E, 5) dates from 1594. — Traversing several streets to the E. we reach the Piazza di S. Francesco (Pl. F, 5), in which rise the church of S. Francesco and the Oratorio di S. Bernardino.

The Gothic church of **S. Francesco,** now undergoing restoration but open to visitors, has two fine Renaissance cloisters, in one of which, adjoining the side-entrance to the church, are architectural sculptures from tombs of nobles dating from the 14th century. To the left of the entrance to the seminary is a relief of the Madonna by *Giac. Cozzarelli.* The chapel contains a Madonna nourishing the Child, by *Ambr. Lorenzetti*, and a Madonna and saints by *Barna* (left wall). The choir contains a large stained-glass window (from Munich; 1888) representing St. Francis and Pope Honorius III., and two portrait-medallions of the parents of Pius II. Farther on in the second cloister (1518) are some relics of a fresco of the Madonna of the school of *Ambrogio Lorenzetti.*

The ***Oratorio di S. Bernardino** (Pl. F, 5) possesses admirable pictures, especially by *Sodoma.* Afternoon light best. The 'custode' lives at No. 6, adjoining (fee $^1/_2$ fr.).

Lower Oratorio: Scenes from the life of St. Bernardino, of the close of the 16th century. — Upper Oratorio (much more important paintings): Presentation in the Temple, Salutation, Assumption, and Coronation of the Virgin; SS. Anthony, Bernardino, Louis, and Francis, by *Sodoma*, 1518-32, the single figures of saints being of great beauty. Betrothal and Death of the Virgin, by *Beccafumi*, 1518. Nativity of the Virgin, and Annunciation, by *Girol. del Pacchia*, 1185. The visitor should observe the admirable enrichments of the ceiling, the frieze, etc., which are among the most tasteful of early-Renaissance works, executed by *Giuliano Turapilli* after 1496. Altar-piece by *Beccafumi*, 1537.

The Via dei Rossi leads straight to the Via Cavour, which extends from the Casino de' Nobili (p. 26) to the Porta Camollia, a distance of nearly 1 M. Approaching from the Casino de' Nobili, we first reach a small piazza, named after the *Palazzo Tolomei* (Pl. 26; E, 4), a Gothic edifice of 1205, on the left, and also adorned with a wolf. Farther on are the Palazzi *Palmieri* (1540), *Bichi* (1520), with a fine loggia with modern paintings, *Gori* (1677), and *Spannocchi* (Pl. 25; E, 4), built in 1470 by a Florentine master, with a bold colonnaded court, and recently thoroughly restored. The last now contains the Post and Telegraph Office. — In the vicinity is the Piazza Salimbeni, with a statue of *Sallustio Bandini* (1677-1766), the drainer of the Sienese Maremme, by Tito Sarrocchi, erected in 1880.

To the left diverges the Via delle Belle Arti, which contains the Art Institution and the Library and leads straight to the church of S. Domenico (p. 36).

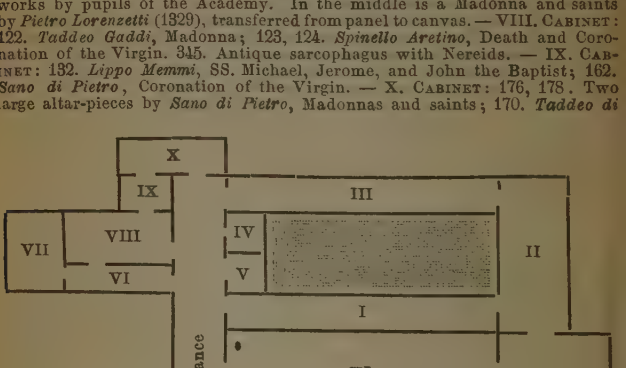
The ***Istituto delle Belle Arti** (Pl. 10; D, E, 4) contains a valuable collection of pictures, principally of the older Sienese school, formed at the beginning of the present century of works procured from suppressed monasteries and from the Palazzo Pubblico, and gradually extended since that period. Adm. 9-3 daily (1 fr.), except on Sundays and holidays (bell below, to the right).

The numbering of the pictures is as nearly as possible chronological, though a few of the most important canvases have been transferred out of order to the better light of the cabinets. There is no catalogue, but

the names of the artists, so far as known, are attached to the frames. The most valuable paintings are those by Sodoma and Pacchiarotto in the large room; Domenichino's landscape in Room XII. is also fine.

At the entrance, Reliefs of little value. — I. Corridor: 1-15. Pictures of the 13th cent., still in the Byzantine style; 16. *Margaritone d'Arezzo*, St. Francis; 17. *Guido da Siena*, Madonna; 22-24. *Duccio di Buoninsegna*, Madonnas; 39. *Ambrogio Lorenzetti*, Annunciation (1314); 55,58. Works by *Pietro Lorenzetti*; 59. *Lippo Memmi*; 62. *Niccolò di Segna*, Crucifixion; 604. *P. Lorenzetti*, Madonna and saints (1329); 86. *Lippo Memmi*, Madonna and four saints. — II. Corridor: 404-410. *Beccafumi*, Cartoons for the pavement of the cathedral; 394. Ascribed to *Alb. Dürer*, Portrait of an old man; 385. *Moroni*, Portrait; 495. *Steenwyck*, St. Jerome. — III. Corridor: Pictures by *Taddeo di Bartolo*, *Giovanni di Paolo*, *Sano di Pietro* (the 'Sienese Fra Angelico'), *Neroccio di Bartolommeo*, etc. 188. *Pietro di Giovanni*, St. Bernardino. — IV. Cabinet: 265. *Sano di Pietro*, Madonna and St. Calixtus; 374. *Sodoma*, Scourging of Christ (fresco); 375, 376. *Girolamo Genga*, Flight of Æneas, Ransoming prisoners. Wooden pilaster by *A. Barili*. — V. Cabinet: 269-280. Paintings by *Sano di Pietro*; 152-155. *Andrea Vanni*, Triumphs.

We next traverse Room VI. and enter Room VII., which contains prize-works by pupils of the Academy. In the middle is a Madonna and saints by *Pietro Lorenzetti* (1329), transferred from panel to canvas. — VIII. Cabinet: 122. *Taddeo Gaddi*, Madonna; 123, 124. *Spinello Aretino*, Death and Coronation of the Virgin. 345. Antique sarcophagus with Nereids. — IX. Cabinet: 132. *Lippo Memmi*, SS. Michael, Jerome, and John the Baptist; 162. *Sano di Pietro*, Coronation of the Virgin. — X. Cabinet: 176, 178. Two large altar-pieces by *Sano di Pietro*, Madonnas and saints; 170. *Taddeo di*



Bartolo, Annunciation; 138. *Luca di Tommè*, Madonna (1367). — We now return to the door and enter the —

XI. Large Hall. To the right and left of the entrance, 362, 363. *Sodoma*, Christ on the Mt. of Olives, Christ in Purgatory, two frescoes brought from S. Croce. To the left: 307. *Francesco di Giorgio*, Nativity; 361. *Fungai*, Madonna and saints; 371. *Pinturicchio*, Holy Family; 355. *Sodoma*, Judith; *Pacchiarotto*, 366. Annunciation and saints, 347. Madonna and SS. Onuphrius and Erasmus; 345. *Beccafumi*, Fall of the angels; 310. *Francesco di Giorgio*, Coronation of the Virgin; 344. *Gir. del Pacchia*, Annunciation and Visitation (after the picture by Albertinelli in the Uffizi); *343. *Sodoma*, Descent from the Cross; 342. *Beccafumi*, Christ in Purgatory; 326. *Fungai*, Madonna and saints; 331. *Pinturicchio*, Holy Family; 329. *Pacchiarotto*, Ascension; 314. *Francesco di Giorgio*, Crucifixion. — XII. Room: 459. *Domenichino*, Landscape; 454. *Jan Brueghel*, Sea-piece; 412. *Palma Giovane*, Brazen Serpent; 414. Old copy of *Raphael's* Madonna della Perla (in Madrid); 478. *Caravaggio*, Mora-players; 419. *Palma Vecchio*, Madonna; 422. *Pinturicchio*, Holy Family; 425. *Lucas Cranach*, Lucretia; 427.

Copy of *Amberger*, Charles V.; 429. *Moroni*, Portrait; 430. *Beccafumi*, St. Catharine; 436. *Altdorfer*, Martyrdom of St. Christina of Bolsena; 437. *Bart. de Bruyn*, Portrait; *Sodoma*, 444. Holy Family, 440. Body of Christ and two angels, 441, 442. Madonnas, 439. St. Catharine, 443. Two guild-brothers worshipping the Cross; 447. *Paris Bordone*, Annunciation; 445, 451. *Fra Bartolommeo*, Two saints.

Two rooms on the first floor accommodate the GALLERIA DELLE STAMPE, the bulk of which consists of old Italian engravings, though there is also a number of Dürer's wood-engravings. The second room contains the bust of Count Gori Tannilini (1880), the donor of the collection; to the left is an engraved Pietà from a drawing by Michael Angelo (1547). In other rooms are plaster-casts and modern paintings.

Travellers who desire to visit the Monte Oliveto Maggiore (p. 17) must obtain a 'permesso' from the 'Ispettore' of the Istituto delle Belle Arte, which they should forward to the 'Sopraintendente' at the convent.

The **Biblioteca Comunale** (Pl. 1; D, 4), containing 60,000 vols. and 5000 MSS., was founded in 1663 (open daily, 10-2, and 5 or 6 to 8). In the 17th cent. Siena possessed sixteen libraries, and in 1654 even one for women.

The chief objects of interest are: the Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 11th cent., originally bound in silk, with pictures in enamel mounted at a later period in silver-gilt; Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo*; letters of St. Catharine.

Beyond the library, to the left, we descend the Via Costa S. Antonio, and enter the first side-street to the right, which leads straight to the upper entrance of the **House of St. Catharine** (Pl. 3; D 4): 'Sponsæ Christi Katherine domus'. Visitors knock at the door to the left (½ fr.). St. Catharine of Siena, the daughter of a dyer named Benincasa, was born in 1347, took the veil at the age of eight, and having become celebrated for visions, she prevailed on Pope Gregory VI. to retransfer the papal throne from Avignon to Rome (1377). She died in the year 1380, and was canonised in 1461. The best-known vision is that of her betrothal with the Infant Christ, a favourite theme with painters. Her festival is on 29th April.

The different rooms in the building have been converted into small chapels or ORATORIES, which belong to the *Confraternità di S. Caterina*. Above the altar in one of the UPPER ORATORIES, once a kitchen, is a portrait of the saint, by *Fungai*; the other pictures are by *Salimbeni* and *Fr. Vanni;* attention should also be paid to the beautiful ceiling, the pilasters, and the pavement of glazed tiles in the Renaissance style of the 15th century. — The pretty little court is attributed to *Bald. Peruzzi*. — The ORATORIO DEL CROCIFISSO contains the wonder-working Crucifixion, a painting by *Giunta Pisano* (?), from which St. Catharine, according to the legend, received the stigmata. — Below is the CHURCH (key kept by another custodian), containing the following paintings: *Girol. del Pacchia*, St. Catharine healing Matteo di Cenni from the plague; St. Catharine rescuing Dominicans from murderers; The dead body of St. Agnes of Montepulciano stretching out her foot to be kissed by St. Catharine. The fourth picture, representing the saint being attacked by Florentine soldiers, is by *Salimbeni*, 1604; over the altar, fine statue of St. Catharine by *Neroccio*, 1465; above, Angel by *Sodoma*.

On leaving the church we come to the VIA BENINCASA (formerly *dei Tintori*; Pl. D, 4), which is still inhabited, as in ancient days, by dyers and fullers. Over the door of the house on the left is a

bust of St. Catharine by *Cozzarelli*. Not far off is the celebrated fountain of *Fontebranda* (Pl. C, D, 4), picturesquely situated at the base of the hill of S. Domenico, mentioned as early as 1081, renovated in 1198, covered with a colonnade of three arches in 1242, and praised by Dante (Inf. 30, 78: 'Per Fontebranda non darei la vista'). Close by is a bathing establishment. — The Via di Fontebranda ascends to the Campo (left), and to the cathedral (right). — Passing the fountain, and ascending to the right, we reach —

S. Domenico (Pl. D, 3, 4), a lofty brick edifice in the Gothic style (1220-1465), the massive substructures of which rest on the slope of the hill, with a campanile dating from 1340.

The Interior is destitute of aisles, and has a transept and open roof. At the entrance, to the right, is the Cappella delle Volte (closed), containing an altar-piece of St. Catharine by *Andrea Vanni*. — Farther on, to the right: Monument of the mathematician *Gius. Pianigiani* (d. 1850), by Becheroni. — Third altar: St. Peter the Martyr, by *Salimbeni*, 1579. — The *Chapel of St. Catharine, in which the head of the saint is preserved in a silver reliquary enclosed in a shrine dating from 1466, is adorned with admirable frescoes by *Sodoma* (best light about midday). On the wall near the altar, St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or swoon), and an angel bringing her the host; on the wall to the left, The prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by *Francesco Vanni*, 1593. The two saints on the right and left of the entrance are by the same master; the ceiling was executed by *Sodoma*. — The pavement of the chapel is richly decorated with graffito representations on marble. — Last altar to the right: Nativity of Christ by *Franc. di Giorgio*, executed under the influence of Luca Signorelli, to whom the work was formerly attributed; the upper part is probably by *Matteo da Siena*, the foreground by *Fungai*.

Choir. The beautiful marble Ciborium at the high-altar, hitherto ascribed by the Sienese to Michael Angelo, is the work of *Benedetto da Majano*. — A beautiful view of the lofty and imposing Cathedral may be obtained from the door at the back of the high-altar. — The 2nd Chapel to the left of the high-altar contains to the right: SS. Barbara, Mary Magdalen, and Catharine by *Matteo da Siena*, 1479; in the arch above, a Pietà by *Girol. di Benvenuto;* the Madonna with saints to the left is by the same master, 1508; the lunette representing the Adoration of the Magi is by *Matteo da Siena*. — The 2nd Chapel to the right of the high-altar formerly belonged to the 'German Nation' of students at the university and contains numerous tombstones of the 16th and 17th centuries.

We now return by the Via del Paradiso and the small Piazza Giuseppe Pianigiani, in which stands the little church of *S. Maria delle Nevi* (Pl. 6; E, 4), with a charming Renaissance façade (towards the Via Cavour), and a picture by Matteo da Siena (Madonna with numerous saints, 1477), to the Via Cavour (p. 26), which farther on contains the *Pal. Mocenni*, *Pal. Ciaia*, and others.

We next come to the small Piazza S. Petronilla (Pl. E, F, 3), on the right, whence the *Via Garibaldi* leads to the Porta S. Lorenzo and the railway-station. — The streets to the left of Via Cavour open into the **Lizza** (Pl. E, 2, 3), a small promenade which was laid out in 1779 on the site of a former fortress erected by Charles V., commanding good views of S. Domenico and the Cathedral. An equestrian statue of Garibaldi, by Raff. Romanelli, is to be placed here. These walks extend as far as the entrance to *Fort St. Bar-*

bera, built by Duke Cosimo I. in 1560, open to the public and commanding a fine view.

Farther on, the Via Cavour takes the name of Via di Camollia (Pl. F, 1, 2). We diverge to the right to the old monastery *di Campansi*, now the poor-house (Pl. F, 2; ring); the cloisters are adorned with a fresco by *Matteo Balducci*. Handsome baroque church.

We follow the Via Camollia for some minutes more; opposite a small piazza we turn to the left under an archway, and descending the Via Fontegiusta, arrive at the little church of —

Fontegiusta (Pl. F, 2), belonging to a brotherhood (if closed, ring the bell to the right), and built by *Francesco Fedeli* and *Giacomo di Giovanni* of Como in 1479. The vaulting, borne by four marble columns, dates from 1482; the N. Portal from 1489. Beautiful *High-altar by *Marinna* (1517), one of the finest existing sculptures of the period. The bronze holy-water basin is by *Giov. delle Bombarde* (1430). The 2nd altar to the right is adorned with a Madonna by *L. Vanni*, with a view of Siena and its towers (1590); the 3rd altar on the same side has a Coronation of the Madonna by *Fungai*; the 2nd to the left a fine fresco by *B. Peruzzi*, the Sibyl announcing to Augustus the Nativity of Christ. Over the entrance are a sword, helmet, shield, and some bones of a whale, presented by Columbus. Above the side-entrance (outside) is a relief of the Madonna by *Neroccio di Bartolommeo* (1489).

Farther on in the Via Camollia, to the right, No. 48, opposite the small Templar church of *S. Pietro della Magione*, is the house of *Baldassare Peruzzi* (p. 24), indicated by an inscription but of no architectural importance.

A pleasant Walk may be taken by a road skirting the town-walls to the right, outside the *Porta Camollia* (Pl. F, 1), with fine views of the Tuscan hills. On a height opposite, beyond the railway-station, lies the monastery of *Osservanza* (see below); in the valley below, outside the *Porta Ovile* (Pl. F, 4), is the picturesque *Fonte Ovile*. In about 1/2 hr. we reach the *Porta Pispini* (Pl. F, 8; p. 32). — About 1/2 M. beyond the Porta Camollia, on the road to Colle, stands the *Palazzo del Turco*, generally known as the *Pal. dei Diavoli*, a fine brick building of the close of the 15th century.

Excursions (most of them best made by carriage). — About 2 1/2 M. to the N.E. of Siena, beyond the railway-station, is situated the suppressed Franciscan monastery of **l'Osservanza**, erected in 1423 and enlarged in 1485 by *Cozzarelli*. The N. aisle of the church contains a fine Coronation of the Virgin, by *Andrea della Robbia;* at the back of the high-altar, in which is preserved the silver reliquary of S. Bernardino, by *Ant. Federighi*, are two statues, Mary and the Archangel Gabriel, of the same school. Pandolfo Petrucci is interred in this church (d. 1512; p. 23). In the sacristy is a Pietà in terracotta, by *Cozzarelli*.

S. Colomba, Celsa, and **Marmoraja** are most conveniently visited on horseback; there and back, with stay, 5 1/2 hrs.; horse 5 fr.; one-horse carriage (carrozzino) 6 fr. For larger carriages the road is only good as far as S. Colomba. — Leaving the Porta Camollia, we follow the high-road for 2 1/2 M. and then diverge to the left by the road descending between

two cypresses into the valley. This road leads us to the villa *S. Colomba* (4½ M.), designed by *Bald. Peruzzi*, now the property of the Collegio Tolomei (p. 30), with handsome staircase, and fine view from the balcony. — After descending from S. Colomba we continue to follow the road by which we arrived, which leads through beautiful woods to *Celsa* (3¾ M. from Colomba), a castellated villa, also designed by *Bald. Peruzzi*, where Mino Celsi, a defender of the doctrines of Luther, lived at the beginning of the 16th century. View from the highest story (refreshments sold by the fattore of the villa). — About 2¼ M. beyond Celsa is *Marmoraja*, where on 7th Sept., 1187, peace was concluded between the Republic of Siena and Bishop Hugo of Volterra. The piazza in front of the church affords a fine view of Volterra, Colle d'Elsa, S. Gimignano, etc.

The **Certosa di Pontignano**, 5 M. from the Porta Ovile, was founded in 1343, fortified in 1383, and suppressed in 1810. The church was modernised in the 17th century. View from beside the Parocchia.

The **Abbazia di S. Eugenio**, 1¼ M. to the S. of the Porta S. Marco, commonly known as *Il Monistero*, is an ancient Benedictine monastery said to have been founded by Warnfried, a Longobard, in 750, fortified in 1553 by Pietro Strozzi, and secularised last century. The buildings are thoroughly modernised. The church contains several early Sienese pictures, some of which have been ruined by restoration. View from the garden.

The high-road next leads to the *Osteria della Volte*, about 5 M. beyond the Porta S. Marco, whence a road diverges to the right to (4 M.) **Cetinale**, a villa erected by Flavio Chigi, a nephew of Pope Alexander VII., from designs by Carlo Fontana in 1680. With the villa is connected the 'Thebais' park, profusely embellished with sculptures and containing fine old timber. View from the hill ('Romitorio') above the villa. Permessi in the Palazzo Chigi at Siena, Via di Città.

About 1½ M. beyond the Osteria della Volte lies the venerable church of *S. Giovanni di Ponte allo Spino*, dating from the beginning of the 11th century. About 3 M. further is *Rosia*, the church of which contains a holy-water basin of 1332. We may then proceed to (2 M.) *Torri* or *S. Mustiola a Torri in Val-di-Merse*, an old monastery belonging to the Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque monastery-court, now used as farm-buildings.

About 9 M. to the S. of Rosia (along the road to Massa Marittima, and then to the left) lie the interesting ruins of the Cistercian monastery of **S. Galgano**, founded in 1201 by Ildebrando Pannocchieschi, Bishop of Volterra. The abbey-church, a building of travertine and brick, erected in 1240-68, is imposing even in its ruins. The only relics of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1652, and in 1781 the church, which had been injured by lightning, was closed.

The château of **Belcaro**, to the W. of Porta Fontebranda, reached by carriage in 1½ hr., commands a splendid view of Siena and its environs. On the ground-floor is a ceiling-painting by *Bald. Peruzzi*: Judgment of Paris. The frescoes in the chapel, by the same master, were sadly injured by restoration in 1870.

6. From Florence to Perugia viâ Arezzo and Terontola *(Chiusi, Rome)*.

103 M. Railway. Express in 4 hrs., fares 20 fr. 10, 14 fr. 5 c.; ordinary trains in 6-8 hrs., fares 18 fr. 70, 13 fr. 25, 8 fr. 40 c. — To *Arezzo*, 54½ M., in 1½-4 hrs., fares 10 fr. 85 c., 7 fr. 55 c., or 9 fr. 85, 6 fr. 85, 4 fr. 45 c.; thence to *Cortona*, 17½ M., in ½-¾ hr.; fares 3 fr. 45, 2 fr. 45 c., or 3 fr. 15, 2 fr. 25, 1 fr. 40 c. — Those who wish to see Arezzo and Cortona and arrive at Perugia in one day, had better leave Florence in the afternoon or evening and sleep at Arezzo.

The Express to Rome quits the Perugia line at *Terontola* (see R. 9), where passengers for Perugia generally change carriages.

Florence, see *Baedeker's Northern Italy*. The train describes a curve round the town to (3 M.) *Porta Croce*. It then runs along the N. bank of the Arno. Fiesole on the height to the left long remains visible. 7½ M. *Compiobbi*. To the left rises the mountain-chain of the Pratomagno. 10½ M. *Sieci*. 13 M. *Pontassieve*, at the influx of the *Sieve* into the Arno; to the left a beautiful glimpse of the valley of the Sieve. The train passes through a short tunnel, and then crosses to the left bank of the Arno. From (18 M.) *Rignano* a pleasant excursion (a drive of ¾ hr.) may be made to the fine *Villa Sanmezzano*, belonging to Marchese Panciatichi of Florence. The train passes through another tunnel and reaches (22½ M.) *Incisa*, with a conspicuous castle. The river forces its way here through the limestone rock, whence the name of the village. 25½ M. *Figline*. The valley of the Arno near Figline, and farther on, near Montevarchi and Arezzo, is very interesting to palæontologists owing to the numerous fossil bones of the elephant, rhinoceros, mastodon, hippopotamus, hyæna, tiger, bear, etc., which have been found here. This basin seems to have once been filled with a fresh-water lake.

30 M. **S. Giovanni**, a small town to the left, the birthplace of the famous painter *Masaccio* (in 1401) and of *Giov. da S. Giovanni*, surnamed *Manozzi* (1590-1636). The *Cathedral* contains pictures by the latter: Beheading of John the Baptist, Annunciation, etc. The sacristy of *S. Maria delle Grazie*, on the old town-wall, contains a Madonna, once ascribed to Masaccio, and other old paintings.

33½ M. **Montevarchi** (*Loc. d'Italia*, in the main street), with 3600 inhabitants. The loggia of the principal church in the piazza is embellished with an elaborate relief by *Della Robbia;* opposite is the house of *Benedetto Varchi* (d. 1555), the Florentine historian and independent favourite of Duke Cosimo I. The *Accademia di Val d'Arnese* contains a valuable collection of fossil bones (see above).

Views as far as Arezzo on the left. The train ascends, passing through four tunnels, to (38 M.) *Bucine*, a village close to the line on a hill to the right. Four more tunnels. 41 M. *Laterina;* 44½ M. *Ponticino*. The train now gradually ascends to (54½) M. *Arezzo*.

Arezzo. — **Hotels.** Inghilterra, Vittoria, R. & L. 3 fr., opposite each other in the Via Cavour, both tolerable; La Stella, Corso Vittorio Emanuele 67, with a good trattoria. — *Ristor. d'Italia*, Corso Vittorio Emanuele 15. — *Caffè dei Costanti*, Piazza Umberto.

Theatres. *Teatro Petrarca* (Pl. 16), near the Piazza Umberto; *Politeama Aretino* (Pl. 15), near the station. — **Photographs** at *Canè's*.

Arezzo (780 ft.), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 12,000 inhab., situated on the slope of a hill, in a beautiful and fertile district, abounding in historical reminiscences. A rapid visit to the sights occupies ½ day. Comp. the Plan at p. 42.

Arretium was one of the most powerful of the twelve confederate cities of Etruria, and (like Cortona and Perusia) concluded peace with the Romans in the great war of B.C. 310, after which it continued to be an ally of

Rome. In 187 the Consul C. Flaminius constructed the *Via Flaminia* from Arretium to Bononia (Bologna), of which traces are still distinguishable. In the civil war Arretium was destroyed by Sulla, but was subsequently colonised *(Colonia Fidens Julia Arretium)*, and again prospered. Its manufactures were red earthenware vases, of superior quality, and weapons. — In the middle ages the town suffered greatly from the Goths and the Longobards, and at a later date from the party-struggles of the Guelphs and Ghibellines, in which it generally took the part of the latter against the Guelphs of Florence. In the 14th cent. it was for a time subject to the rule of the Tarlati, and in 1337 temporarily, and in the 16th cent. under the Grand-duke Cosimo I. finally to that of Florence.

Arezzo is the birthplace of many distinguished men, of whom may be mentioned: *C. Cilnius Maecenas* (d. 9 A.D.), the friend of Augustus and patron of Virgil and Horace; the Benedictine monk *Guido Aretino* or *Guido Monaco* (about 1000-1050), the inventor of our present system of musical notation; *Francesco Petrarca*, the greatest lyric poet of Italy, born of Florentine parents in 1304 (d. 1374); *Pietro Aretino*, the satirist (1492-1557), several members of the noble family of the *Accolti*, jurists and historians; in the 15-17th cent.; *A. Cesalpini*, the botanist and physician (1519-1603), *Franc. Redi*, the physician and humourist (d. 1698). — Arezzo has also produced several artists: *Margaritone* (about 1236), a painter and sculptor of no great importance; *Spinello Aretino* (1318-1410), an able pupil of Giotto, whose style he steadily followed and rendered popular (his best works are in S. Miniato near Florence, in the Campo Santo at Pisa, and in the Palazzo Comunale in Siena); at a later period *Giorgio Vasari* (1512-74); the painter, architect, and biographer of artists. The town, however, never possessed a school of its own. Its requirements in the province of art, which were at their height in the 13-14th cent., were fulfilled by Florentine and Sienese masters, and Giotto, Lippo Memmi, Pietro Lorenzetti, and others were employed here.

Leaving the station, we follow the Via Guido Monaco, which leads straight into the heart of the town. In the Piazza Guido Monaco is a statue of *Guido Monaco* (see above), by Salvini, erected in 1882. In the Piazza del Popolo, to the left, is a column, erected in 1880 to commemorate the Italian struggles for independence.

A little farther on the Via Guido Monaco ends in the Via Cavour. Here, in the small Piazza Umberto, is a *Monument to Count Fossombroni* (b. at Arezzo 1754, d. 1844; Pl. 1; p. 44).

The church of **S. Francesco** (Pl. 2), founded in 1322, at the corner of the piazza, contains fine frescoes of the 15th century.

On the entrance-wall is a fresco representing Christ at table with Mary Magdalen, by *Spinello Aretino*. The wheel-window, by *Guillaume de Marseille* (c. 1500) represents St. Francis receiving the rules for his order. — The Left Aisle contains frescoes by *Spinello Aretino*, sadly injured; the best in the restored chapel of St. Anthony of Padua. At the end is the tomb of Antonio Roselli (d. 1467), by a Florentine artist. — At the end of the wall on the right is an Annunciation by *Spinello Aretino* (c. 1385).

In the Choir: *Frescoes (some much damaged) by *Piero della Francesca*, the master of Luca Signorelli (best light about midday and in the evening). They narrate the legend of the Holy Cross, according to which a seed of the tree of knowledge, planted upon Adam's grave, grew up to be a tree. Solomon caused the tree to be felled and a bridge to be constructed of the wood, of which the Queen of Sheba afterwards discovered the origin. At a later period it was used for making the Holy Cross. The Emp. Heraclius rescued the cross in a battle with the Persians, and it was afterwards re-discovered by St. Helena. All these scenes, from the death of Adam down to the finding of the Cross, are pourtrayed by Piero with great technical skill, in which respect, as well as in his appreciation of the nude, he surpassed all his contemporaries. His pictures, however

are stiff and destitute of gracefulness. — The Evangelists on the ceiling have been attributed to *Bicci di Lorenzo*. — The chamber at the bottom of the tower, entered from the choir, also contains important frescoes by *Spinello Aretino:* Madonna enthroned, St. Michael overcoming the dragon, and St. Michael appearing to Gregory the Great above the tomb of Hadrian (castle of S. Angelo) during the plague at Rome; opposite, Gregory distributing alms, St. Ægidius hunting, the Mass of St. Gregory.

The Via Cavour forms a right angle with the Corso Vittorio Emanuele, the principal street of the town. Ascending this street, to the left, we observe on the right the interesting church of —

S. Maria della Pieve (Pl. 3), founded at the beginning of the 11th cent., which retains the original choir (restored), seen from the Piazza Vasari; the tower and façade were added by Marchionne in 1216, but the latter was left unfinished till 1330. Above the main portal are a Madonna between angels, and figures of the months; and at the door to the right is a Baptism of Christ, of 1221. The interior consists of a nave and aisles with a broad apse, a crypt, and an open wooden roof above the crossing, all restored in the ancient style. On the entrance-wall is an alto-relief of the Adoration of the Child (11th cent.); and behind the high-altar are a fine Madonna and saints, Annunciation, and other works by *Pietro Lorenzetti* of Siena (1320). The font in front is perhaps of the same date.

At the back of the church is the picturesque Piazza Vasari, with a fountain and a *Monument of Grand-duke Ferdinand III.* (Pl. 4), erected in 1822. On the N. side are the *Loggie* (Pl. 5) built by Vasari in 1573. — Adjoining the choir of S. Maria della Pieve is the building of the *Fraternità della Misericordia* (Pl. 6), now occupied by the law courts, with a handsome Gothic façade, begun by Florentine artists in 1375, and completed and adorned with figures in 1434 by Bernardo Rossellino.

Passing under Vasari's Loggie we now return to the Corso, which we reach just opposite the *Palazzo Pubblico* (Pl. 7). This edifice, built in 1322, and adorned with armorial bearings of the ancient Podestà, is now used as a prison. In the Via degli Albergotti, diverging to the left, is Cav. Vinc. Funghini's interesting *Museum* of porcelain, majolica etc. (adm. on application courteously granted).

A little farther on the Via dell' Orto diverges also to the left, near the entrance to which, No. 22, a long inscription indicates the house (Pl. 8) in which *Francesco Petrarca* was born (p. 40). A monument to the poet is to be erected here. Adjacent rises the cathedral, on the E. side of which is the *Passeggio del Prato*, commanding an attractive view of the Arno valley and the mountains.

The ***Cathedral** is a fine specimen of Italian Gothic, begun in 1277, with later additions; façade unfinished.

The Interior, which has no transept and is of handsome and spacious proportions, contains stained-glass windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. G. de Marseille also painted the first three arches of the nave, the others being by *Salvi Castelucci* (1668). In the Right Aisle is the Tomb of Gregory X., by *Margaritone* (?). This indefatigable pope

expired at Arezzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. Adjacent, an early Christian sarcophagus (lid modern). Above are a Gothic tabernacle and a fresco of the Crucifixion by *Barna da Siena* (c. 1380). — On the High Altar, admirable marble sculptures by *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence, executed in 1369-1375: Madonna with SS. Donatus and Gregory, and bas-reliefs from their lives. — In the Left Aisle, at the E. end, is the tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1330, from the design of *Giotto*, as Vasari conjectures, in 16 sections, representing the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of S. Ambrogio at Milan (d. 1327). — Close to the door of the sacristy is a St. Magdalen, al fresco by *Piero della Francesca*. The large *Chapel of the Madonna*, erected in 1796, contains five excellent terracottas by *Andrea della Robbia* (that of the Trinity is the finest).

The *Marble Statue of Ferdinand de' Medici* in front of the cathedral was erected by *Pietro Francavilla* in 1595. In the piazza (No. 1) is the *Palazzo Comunale* (Pl. 9), with old armorial bearings. The Sala del Consiglio contains a portrait (damaged) of Pietro Aretino (p. 40), by Seb. del Piombo.

We now follow the Via Ricasoli, and turn to the right into the Via Sassoverde, at No. 12 in which, the *Palazzo Cappelo di Ferro*, is the small municipal **Pinacoteca Bartolini** (open 10-3; 30-50 c.), containing ancient frescoes, old and modern oil-paintings, and engravings, but little that is particularly striking. In the chief room (No. IV.): No. 8. *Luca Signorelli*, a large altarpiece with the Madonna, David, and St. Jerome, and the kneeling donor, the jurist Niccolo Gamurrini (painted about 1520). There are also some portraits, a St. Rochus, and drawings by *Vasari*.

Above the door of *S. Domenico* (Pl. 10) is a Madonna 'al fresco' by Angelo di Lorentino (c. 1480). The church contains a Crucifixion by Parri Spinello, and, on the right, a painted Gothic tabernacle, with coats-of-arms, by Giovanni di Francesco of Florence.

In the Borgo di S. Vito, on the right, is the *House of Giorgio Vasari* (No. 27; Pl. 11), containing works by the master.

The municipal **Museum** stands at the corner of the Via Garibaldi and the Via S. Lorentino (adm. daily 9-4; fee ½ fr.).

Room I. Black Etruscan vases, with reliefs; glass; stone-weapons; in the middle, Greek vases, with representations of the battles of the Amazons and the Abduction of Hippodamia. — RR. II., III. Cinerary urns, fragments of vases of red glazed clay (*Vasa Arretina*, p. 40), and numerous moulds. — R. IV. Near the windows, bronze statuettes; to the right, mediæval articles; in the first cabinet on the adjoining wall, ivory articles (37. Carved ivory casket of the 7th cent.); in the other cabinets, Majolicas, some with designs after Raphael; in the middle, seals; above, Renaissance figure from a fountain. — R. V. Weapons, sculptures, architectural fragments, etc.; in the middle, bronze statuettes and a bronze reliquary by *Forzore* (1488). — R. VI. Antique urns and reliefs (opposite the entrance, 62. Lady at her toilet). — RR. VII-XI.: Natural History collections. R. VII. and VIII. contain a palæontological collection, chiefly from the Val di Chiana (p. 44).

The same building also contains the Town Library, which comprises a few MSS. (open 9-12 and 2-5).

AREZZO
1:10.000
0 100 200 300 400 500
Metri
Pta S. Lorentino
Passeggio del Prato
Fortezza
Guido Monaco
Stazione
Pta S. Spirito
Pta Nuova
Cattedrale
S. Agostino
Anfiteatro
Via Cavour
Via Garibaldi
Via Vasari
Via Petrarca
Via Crispi
Via Guadagnoli
Via Margaritone
Via Pietro Aretino
Via Roma
Via Mazzini
Via Fiorentina
Via Romana
Via Montebello
Via Cimarosa
Via Guido Monaco
Via Ferrovia
Via Ricasoli
Via Petrarca
Via Crispi
Via Guadagnoli
Via Margaritone
Via Pietro Aretino
Via Roma
Via Mazzini
Via Fiorentina
Via Romana
Via Montebello
Via Cimarosa
Via Guido Monaco
Via Ferrovia
Via Ricasoli
Via Petrarca
Via Crispi
Via Guadagnoli
Via Margaritone
Via Pietro Aretino
Via Roma
Via Mazzini
Via Fiorentina
Via Romana
Via Montebello
Via Cimarosa
Via Guido Monaco
Via Ferrovia
Via Ricasoli

1. Piazza Vittorio Emanuele

In a small piazza adjoining the Via Cavour stands the church of **SS. Annunziata** (Pl. 12), a handsome Renaissance structure chiefly by *Antonio da Sangallo the Elder;* the *Interior, with its barrel and dome vaulting, is very picturesque; at the last altar on the right, Madonna in clouds with St. Francis, by *Pietro da Cortona;* stained glass by *Guillaume de Marseille* (1525).

We cross the square diagonally and enter the Via Cavour to the right. In this street is the **Badia** *di S. Fiore* (Pl. 13), also situated in a small piazza, which is now the seat of the *Accademia Aretina di Scienze, Lettere, ed Arti*. The library, formerly the refectory, contains the Feast of Ahasuerus by *Vasari*, 1548.

At the lower end of the Corso, near the Porta S. Spirito or Porta Romana, the Via dell' Anfiteatro (to the left) leads to the church of *S. Bernardo* (Pl. 14); the frescoes in the anterior quadrangle (God the Father and the four Evangelists) were painted by *Vasari* in his youth (1529); below is the Madonna appearing to St. Bernardino, by *Bartolommeo della Gatta* (?). — The cloisters to the left contain some indifferent frescoes in monochrome (life of Guido Monaco and St. Bernardino) and a view of mediæval Rome. In the garden are the remains of a Roman amphitheatre.

About 3/4 M. from the Porta S. Spirito (outside which we take the avenue to the left, and then at the corner, after 3 min., the road to the right) is situated the church of **S. Maria delle Grazie**, with an elegant early-Renaissance porch borne by columns, by *Benedetto da Majano (?)*, and a handsome marble altar by *Andrea della Robbia*.

Railway from Arezzo to Fossato, see R. 8.

From Arezzo to Stia and Pratovecchio, 28 M., railway in 1 3/4-2 hrs. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.). — At (5 M.) *Giovi*, the first station, the line enters the valley of the *Arno*, which it thenceforwards ascends. — 9 M. *Subbiano*; 12 1/2 M. *Santa Mama*; 15 M. *Rassina*.

19 1/2 M. **Bibbiena** (*Albergo Amorosi*; carriage from the station to the town 1/2 fr.), pleasantly situated on a hill above the Arno, was the birthplace of Cardinal Bernardo Dovizi, surnamed Bibbiena (1470-1520), the patron of Raphael. A little to the N. of the town is the former monastery-church of *Madonna del Sasso*, a domed structure in which the axis of the choir forms a slight angle with that of the nave. It contains some interesting terracotta work and a good altar-piece. — Bibbiena is the starting-point for a visit to the convent of *La Verna* (about 7 1/2 M.; carriage 8 fr.); comp. *Baedeker's Northern Italy*.

22 1/2 M. *Poppi*, on a hill (1425 ft.) on the left bank of the Arno. 23 1/2 M. *Porrena*.

28 M. *Pratovecchio-Stia*. The station lies between **Pratovecchio** (1410 ft.; *Alb. Bastieri*) and **Stia** (1460 ft.; *Alb. della Stazione Alpina*, well spoken of), two pleasant little towns, with about 1200 inhab., well-adapted as starting-points for expeditions to *Camaldoli* (guide 3-4 fr. per day and food) and other points in the *Casentino* or upper valley of the Arno. Stia has an old and partly Romanesque church (La Pieve). — About 1 1/2 M. to the S.W. of Pratovecchio is the large ruined castle of *Romena*, mentioned by Dante in the Inferno (xxx). For farther details see *Baedeker's Northern Italy*.

From Arezzo to Monte Sansavino, 12 1/2 M., diligence daily, in 2 hrs. The small town (1500 inhab.) of —

Monte Sansavino (*Alb. del Sole*, by the Porta Fiorentina, tolerable) was the birthplace of the famous sculptor *Andrea (Contucci da) Sanso-*

vino (1460-1529). — The church of S. Chiara, in the principal piazza, contains (left) a statue of St. Anthony by the *Robbia* and a *Madonna and Christ with four saints, by *Sansovino* (?); on the right SS. Sebastian, Lawrence, and Rochus, by *Sansovino;* *Adoration of the Shepherds by the *Robbia's;* on the central pillars Sienese paintings of the 15th cent.; to the right and left of the high-altar are prophets by *Vasari*. In the '*Ruga Maestra*', or principal street, on the right, is the *Pal. Municipale*, erected about 1517, and attributed to *Ant. da Sangallo the Elder;* the Sala del Consiglio contains a fine carved door of the 16th century. Opposite the town-hall is a *Loggia* by Ant. da Sangallo the Elder. On the right, farther on, is the church of the *Misericordia*, containing a monument of 1498. On the right we next observe *S. Agostino*, with a façade of the 14th cent.; it contains an Assumption by Vasari; the monastery-court is by Ant. da Sangallo the Younger. The *Pal. Filippi*, on the left, No. 17, has fine balcony-railings and lantern-holders in wrought iron, of the 18th century.

From Monte Sansavino to *Sinalunga* (p. 19), 9½ M.; or a pleasant round may be made by Fojano and Betolle to *Torrita*, another railway-station (p. 19; one-horse carr. 8-10 fr.). — **Fojano** (*Alb. della Vittoria*, tolerable) is 8 M. from Monte Sansavino. On the right, near the entrance to the town, is *S. Francesco*, with a fine loggia, dating from the end of the 15th cent.; in the interior are several Della Robbia's. *S. Domenico* and the *Collegiata* in the town also contain Robbia's; the latter possesses a Coronation of Mary by Luca Signorelli (?). — At **Betolle** is the *Villa of Count Passerini*, containing a valuable collection of Etruscan antiquities (golden bracelet with rams' heads, huge dish with contests of the giants and Bacchic scenes, etc.). One-horse carr. to Torrita (¾ hr.) 2½-3 fr.

On leaving Arezzo we obtain a beautiful retrospect of the town. To the left is the chain of hills which separates the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel the train runs straight across the plain to (62 M.) *Frassinetto* and (66 M.) *Castiglione Fiorentino*, the latter on a hill. Farther on, to the left, the dilapidated fortress of *Montecchio*. The high-lying *Cortona* next becomes visible to the left in the distance.

The luxuriant *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by *Torricelli* and *Viviani*, celebrated mathematicians of the school of Galileo, and carried out by *Count Fossombroni* (p. 40). The *Chiana*, Lat. *Clanis*, which once flowed into the Tiber, now discharges most of its waters into the Arno by means of the *Canal Maestro*; only one arm, which joins the Paglia at Orvieto (p. 63), reaches the Tiber.

72 M. *Cortona.* The station lies at the foot of the hill on which the town itself is situated, near the village of *Camuscia*.

A carriage-road (¾ hr.; omnibus 1 fr.) ascends to Cortona, passing S. Spirito on the right. Pedestrians cut off the final windings by following the old road, which passes the **Madonna del Calcinajo* (a small early-Renaissance building by Francesco di Giorgio of Siena, 1485-1514, with a handsome altar of 1519) and the *Borgo S. Vincenzo* or S. suburb, and leads to the low-lying S.W. gate of the town (p. 45).

Cortona. — Albergo d'Europa, near S. Domenico and the public promenade; Alb. Nazionale, farther up in the Via Nazionale, R., L., & A. 2-5, pens. 6-9 fr.; both clean and good. — Comp. the Plan at p. 43.

Cortona (2170 ft.), a small, loftily-situated town with 3600 inhab., lying above the valley of the Chiana, and not far from the Trasimene Lake, is one of the most ancient cities in Italy. Its situation and views, its Etruscan antiquities, and several good pictures of the 15th cent., render it well worthy of a visit.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410.

Luca Signorelli, one of the most distinguished painters of the 15th cent., was born at Cortona in 1441. He has justly been called a precursor of Michael Angelo. Like his master Piero della Francesca (pp. 40, 58), he was a zealous student of anatomy; in the embodiment of the nude, in the conception of movement and foreshortening he surpasses all his contemporaries. On the other hand, his deficiency of refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings to easel-pictures as a suitable field for his abilities. Frescoes of this kind he has executed in the Sixtine Chapel at Rome (p. 280), at Monte Oliveto (p. 18), and at Orvieto (his principal work, p. 65). His native town, where he held several municipal appointments and lived almost constantly for the last twenty years of his life (d. 1523), still contains a number of his works, none of which, however, are of much importance. — Cortona was also the birthplace of *Pietro Berettini*, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

The carriage road from the station ends at the promenades of the *Giardino* or *Passeggio Publico*. At the entrance of the town proper is the Piazza Garibaldi (Pl. 2), a semicircular terrace on the left, commanding an unimpeded view of part of the Trasimene Lake and the surrounding heights. An obelisk with a relief-portrait of Garibaldi, by Ett. Ferrari, is to be erected here. On the right is the church of —

*S. Domenico, dating from the beginning of the 13th cent., with some admirable paintings: on the high-altar an Assumption by *Bart. della Gatta* (?); on the right, Madonna with St. Peter Martyr and a Dominican monk, by *L. Signorelli* (1515); on the left, Coronation of the Virgin, by *Lor. di Niccolò* (1440), presented by Cosimo and Lorenzo de' Medici; on the right, Madonna with saints and angels, an early work of *Fra Angelico*.

The Via Nazionale leads hence straight to the Piazza Vittorio Emanuele (Pl. 1), where the *Municipio* is situated. Here, to the left, diverges the Via Guelfi, in which are situated, to the right, a beautiful palazzo of the 16th cent., and lower down the church of *S. Agostino*, with a Madonna and saints by Pietro da Cortona (beyond this the street leads to the S.W. gate, Porta S. Agostino, p. 44).

Turning to the right from the Piazza Vitt. Em., we immediately reach the small Piazza Signorelli (Pl. 3), where we observe, op-

posite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio*, with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a *Museum of Etruscan Antiquities, well worth visiting. (Fee $^1/_2$-1 fr. to the custodian, who lives close by.)

The gem of the collection is a circular Etruscan *Candelabrum (lampadario)*, made to hold 16 lights; on the lower side in the centre a Gorgon's head, surrounded with a combat of wild beasts; then wave-like ornamentation; and finally eight ithyphallic satyrs, with dolphins below them, alternately with eight sirens; between each pair of lamps a head of Bacchus. An encaustic painting on slate, representing '*Polyhymnia*', is said to be ancient. Remarkable *Etruscan Bronzes*, a *Votive Hand* with numerous symbols, *Vases*, *Urns*, *Inscriptions*, etc. — The Ponbuni Library, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

Cathedral, a handsome basilica, ascribed to *Antonio da Sangallo*, altered in the 18th cent. by the Florentine *Aless. Galilei*.

In the interior are a Madonna with the Child by *P. Lorenzetti*, and (in the choir) two paintings by *Luca Signorelli:* an Institution of the Last Supper, a very quaint composition (1512), and a Pietà (1502). To the left of the choir, an ancient sarcophagus, representing the contest of Dionysus against the Amazons, erroneously supposed to be the tomb of the Consul Flaminius (p. 47). In the sacristy is a Madonna by L. Signorelli (studio-piece).

Opposite the cathedral is the **Baptistery*, formerly a Jesuit church, containing three fine pictures by *Fra Angelico da Fiesole:* the Annunciation and two predelle, representing scenes from the life of the Virgin and S. Domenico.

Passing the colonnades of the theatre in the Piazza Signorelli, we follow the Via Dardano straight to the Porta Colonia, where we obtain the best survey of the *Ancient Etruscan Town Walls, constructed of huge blocks, and for the most part well preserved, which surround the town in a circumference of about 2860 yds., and along the outside of which we may descend. Even the gateways are still recognizable.

Ascending the Via S. Margherita from S. Domenico, we reach (20 min.) the hill commanding the town, on which are situated the church of S. Margherita, and a dilapidated fortress (see below). — About halfway up, the Via delle Santucce diverges to the left, and leads in a few minutes to the church of *S. Niccolò*, with a small entrance-court planted with cypresses.

The interior ($^1/_2$ fr.) contains a freely-restored fresco and a good altar-piece, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, Madonna della Seggiola with SS. Peter and Paul), by *Luca Signorelli*. — The sacristan will point out a direct route, ascending hence by steps to S. Margherita.

The church of S. Margherita, a Gothic building by *Niccolò* and *Giovanni Pisano*, possesses a handsome rose-window, which has of late been partly renewed and enlarged. In the high-altar is the tomb of the saint (14th cent.); the silver front with the golden crown was presented by *Pietro da Cortona*. The platform of

the Campanile commands a splendid view. — The visitor should not omit to ascend somewhat higher to the old *Fortezza, 2165 ft. in height (trifling fee; custodian sometimes difficult to find), from the walls of which the noble prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain (*Alto di S. Egidio*, 3430 ft.).

Besides the town-walls, there are several less interesting antiquities: an ancient vault beneath the *Palazzo Cecchetti*; near S. Margherita, remains of *Roman Baths*, erroneously called a '*Temple of Bacchus*'; outside the gate of St. Agostino, an Etruscan tomb, the '*Grotta di Pitagora*'.

The visitor may (by presenting a visiting-card) possibly obtain access to the private collection of *Sig. Colonnese* in the Palazzo Madama, Via Nazionale 5: beautiful half-length picture of St. Stephen and a Nativity by *Luca Signorelli*.

76 M. **Terontŏla,** an unimportant place near the N.W. angle of the Trasimene Lake, is the junction of the lines to Chiusi, Orte, and Rome (see R. 9), and to Perugia and Foligno. Passengers in the latter direction change carriages here.

The **Lago Trasimeno,** the ancient *Lacus Trasimenus* (845 ft.), is 30 M. in circumference, and 8-14 M. across, and is surrounded by wooded and olive-clad slopes, which as they recede rise to a considerable height. The lake contains three small islands, the *Isola Maggiore* with a monastery, the *Isola Minore* near Passignano, and the *Isola Polvese* towards the S.; on the W. side an eminence abuts on the lake, bearing the small town Castiglione del Lago (p. 61). Its shores abound with wild-fowl, and its waters with eels, carp, and other fish. The brooks which discharge themselves into the lake gradually raise its bed. The greatest depth, formerly 30-40 ft., is now 20 ft. only. About 1420 *Fieravante Fieravanti* of Bologna, at the instance of Braccio Fortebraccio (p. 49), constructed a drain (emissarium), which conducted the water into a tributary of the Tiber. In ancient times the area of the lake appears to have been smaller. A project for draining it entirely, formed by Napoleon I., is still frequently canvassed.

The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flaminius* on June 23rd (*i.e.* the beginning of May), B.C. 217, imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile the descriptions of Polybius (3, 83 et seq.) and Livy (22, 4 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in Gallia Cisalpina, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at Arezzo. The brave and able consul followed incautiously. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from Borghetto to Passignano, upwards of 5 M. in length. The entrance at Borghetto, as well as the issue at Passignano, were easily secured. Upon a hill in the centre (site of the present Torre) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained

to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the Gualandro two small brooks fall into the lake. One of these, crossed by the road, has been named Sanguinetto in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake and passes through a tunnel. 80 M. *Tuoro;* 83 M. *Passignano.* Two tunnels. 89 M. *Magione*, with an old watch-tower of the time of Fortebraccio and Sforza; 97 M. *Ellera.*

103 M. *Perugia*, picturesquely situated on the hill to the left.

7. Perugia.

Arrival. Omnibus to the town (1 fr., in 1/2 hr.; down 20 min.) in great request, so that no time should be lost in taking a seat (rarely cabs). (Before the first bend of the road to the left, a good path to the right ascends to the town in 20 min.)

Hotels. *Grand Hôtel Perugia, well situated at the entrance to the town near the Prefettura, first class, with corresponding charges (D. 5 fr.); English landlady; rooms not always obtainable unless previously ordered. — Second class: Grande Bretagne or Posta, at the beginning of the Corso Vannucci, R. from 2, L. & A. 1 fr. — Albergo & Rest. Belle Arti, Via Danzetta, a side-street of the Corso, R., L., & A. 1 1/2 fr., unpretending but clean; Alb. & Rest. Belvedere, Via Sette, another side-street of the Corso.

Restaurants. *Progresso*, Via Mazzini 31 (Pl. B, C, 4), near the Piazza Sopramuro. — **Beer** at Via Baglioni 39a.

Cafés. *Baduel, Trasimeno*, both in the Corso; *Melinelli*, in the Piazza S. Lorenzo, opposite the cathedral-fountain.

Post Office (Pl. B, 4, 5), Via Baglioni 33. — *Telegraph Office* at the Prefettura, in the Piazza Vittorio Emanuele. — *Diligence Office*, Corso 38, to *Umbertide* (p. 59), daily at 7 a.m. and 4 p.m., 3 fr.; to *Todi* (p. 57) daily at 5.30 a.m., 5 fr.

English Church Service at the Grand Hotel.

Perugia is well adapted for a summer-resort, and apartments are not expensive. — At least a day or a day and a half should be devoted to the town. Guides are not indispensable, and dilettanti are cautioned against purchasing their 'antiquities'. — A drive to *Assisi* is recommended.

Perugia, the capital of the province of Umbria, with 17,400 inhab., the residence of the prefect, of a military commandant, and a bishop, and the seat of a university, lies on a group of hills about 1300 ft. above the valley of the Tiber (1705 ft. above the sea). The town is built in an antiquated style, partly on the top of the hill and partly on its slope. Numerous buildings of the 14-15th cent. (when the town was at its zenith), the paintings of the Umbrian school, and the fine views of the peculiar scenery, make Perugia one of the most interesting places in Italy.

Perusia was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, B. C. 310. It subsequently became a municipium. In the war between Octavianus and Antony, who in the summer of 41 occupied Perusia, and after an obstinate struggle was compelled by the former to surrender (bellum Perusinum), the town suffered severely, and was finally re-

CONTORNI di PERUGIA
1 : 87.000
Chilometri
PERUGIA
Pretola
Casaglia
S. Costanzo
Fiscille
S. Fausto
Prepo
Colle di San Marco
Colle della Speranza
Pta S. Angelo
Pta Speranza
Pta dell'Elce
Pta della Conca
Pta del Palagio
P.zza del Municipio
P. di S. Francesco
Pta del Carmine
Colle di M.te Luce
Santa Maria Assunta
S. Maria della Luce
S. Susanna
Pta S. Giovanni

PERUGIA

1. *Accademia di Belle Arti* C.4.
2. *Arco di Augusto* (*pta Urbica etrusca*) C.3.
3. *Biblioteca pubblica* C.4.

Chiese

4. *Madonna della Luce* A.3.
5. *S. Agostino* C.2.
6. *S. Ercolano* C.5.
7. *S. Domenico* C.6.
8. *S. Fiorenzo* C.4.
9. *S. Francesco al Prato* A.3.
10. *Chiesa nuova* B.4.
11. *S. Lorenzo (Duomo)* B.4.
12. *S. Maria Nuova* C.D.3.
13. *S. Pietro de' Cassinensi* D.3.
14. *S. Severo* C.3.
15. *S. Spirito* B.5.
16. *S. Teresa* A.4.
17. *Banca Nazionale* B.5.
18. *Casa del Perugino* B.4.
19. *Palazzo Baglioni* C.4.
20. *Baldella* B.4.
21. *Baldeschi* B.4.
22. *Comunale* (*Biblioteca Privatorra*) B.4.
23. *Conestabile* C.4.
24. *Donini* B.5.
25. *Meniconi* C.5.
26. *Monaldi* (*Banca di Perugia*) B.5.
27. *della Penna* C.5.
28. *Sorbello* C.4.
29. *del Capitano* C.4.
30. *Arcivescovile* B.4.
31. *Il Cambio* B.4.
32. *Maestà delle volte* B.4.
33. *pta Marzia Urbica romana* B.C.5.
34. *Torre degli Scalzi* A.4.
35. *Tribunali civili* C.4.

Lithograph Anstalt von
Wagner & Debes, Leipzig

duced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia*. In the 6th cent. it was destroyed by the Goth Totila after a siege of seven years. In the wars of the Longobards, Guelphs, and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. Leo X. caused him to be executed at Rome in 1520. In 1540 Paul III. erected the citadel, '*ad coercendam Perusinorum audaciam*', as the inscription, destroyed during the last revolution, recorded. In 1708 the town was captured by the Duke of Savoy, on 31st May 1849 by the Austrians, and in 1860 by the Piedmontese.

Umbrian School of Painting. As early as the time of Dante an Umbrian artist, the miniature painter Oderisio of *Gubbio*, was celebrated, and art was practised in Gubbio, *Fabriano*, *Perugia*, etc. The neighbouring Siena doubtless exercised an influence on the prevailing style of art, which was confirmed by the situation of the towns, the character of their inhabitants, and the religious atmosphere diffused by Assisi and Loreto. Neither dramatic power, nor wealth of imagination is to be found in the Umbrian style, its characteristic features being reverie, tranquillity, and gentleness of sentiment. The men pourtrayed often appear destitute of individuality and vigour, the female figures, on the other hand, excite our admiration owing to their winning and devout expressions. Technical improvements seem to have been introduced but slowly, but the old style was thoroughly cultivated and rendered more attractive by frequent use of decorative adjuncts.

Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* of *Gubbio* (15th cent.) was the first able representative of this school. Works by this master are preserved both at his native town and at Foligno. Nelli was, however, eclipsed by *Gentile da Fabriano* (b. about 1370), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (*e. g.* to Venice and Rome), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides Gubbio and Fabriano, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò di Liberatore*, surnamed *Alunno*, a man of limited ability, which, however, he cultivated to the utmost. His prevailing theme is the Madonna, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of Perugino and Raphael.

Meanwhile Perugia, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the Florentine style was urgently felt. In the latter half of the 15th cent. *Benedetto Bonfigli* was the first who strove to throw aside the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master and perhaps a pupil of Benedetto.

This improved style was brought to maturity by Pietro Vannucci of Città della Pieve (1446-1524), surnamed Perugino, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. Perugia was, however, by no means the only sphere of his activity. He repeatedly spent years together in Florence, and was employed for a considerable time in Rome. His endeavours to overcome the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Cambio, and several works in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtless,

by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young Raphael was employed.

Another great master of the Umbrian school, vying with Perugino, is Bernardino Betti, surnamed Pinturicchio (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and remained unaffected by the striking improvements introduced by Leonardo and others, yet he thoroughly understood how to utilise the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral Library at Siena, and the Collegiate Church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention *Giovanni di Pietro*, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were *Giannicola di Paolo Manni* (d. 1544) and *Eusebio di S. Giorgio*. The latter was so successful in imitating Raphael in superficial respects, that several of his pictures, amongst others the Adoration of the Magi in the picture-gallery at Perugia (Sala del Pinturicchio, No. 23, p. 52), have been attributed to Raphael himself. Of *Sinibaldo Ibi* and *Tiberio d'Assisi*, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. *Gerino of Pistoja* seems to have been a good painter of the average class, and the works of *Domenico di Paris Alfani* (1483- c. 1536), a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality, and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel, which was removed in 1860, extends the Piazza Vittorio Emanuele (Pl. B, 5), in which rises the *Prefettura*, a simple and handsome modern building, adorned with arcades on the ground-floor. In the centre of the piazza is a bronze equestrian *Statue* of *Victor Emmanuel II.*, by Tadolini (1890). The garden-terrace affords a superb *View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here two evenings a week.)

Northwards from the Piazza Vittorio Emanuele runs the Corso Vannucci to the left, leading to the cathedral-square; and the Via Baglioni to the right, leading to the Piazza del Sopramuro (p. 55).

We follow the Corso Vannucci, the busiest and handsomest street in the town. On the right (No. 8) is the *Palazzo Baldeschi* (Pl. 21; B, 4); on the 2nd floor is preserved a drawing by Raphael (Pinturicchio?) for the 5th fresco in the library of Siena Cathedral (p. 29; fee ½ fr.).

On the left, farther on, is the ***Collegio del Cambio** (Pl. 31; B, 4), the old chamber of commerce, with the Udienza del Cambio, containing celebrated frescoes of the cardinal virtues by *Perugino*, dating from his best period, 1500. (Adm. 7-12 and 3-5; in winter 10-2; custodian ½ fr.; best light between 11 and 12.)

On the wall to the left of the door. 1st Arch: to the left, Fabius Maximus, Socrates, and Numa Pompilius, with Prudence above; to the right, Furius Camillus, Pittacus, and Trajan, with Justice above. 2nd Arch: to the left, Lucius Sicinius, Leonidas, and Horatius Cocles, with Fortitude; to the right, Scipio, Pericles, and Cincinnatus, with Temperance. On the pillar between the arches is a portrait of Perugino. — Opposite the entrance: to the left, the Transfiguration as the fulfilment of faith; to the right, *Adoration of the Magi, as a revelation of love. — Right wall. 1st Arch: to the left, Prophets, to the right Sibyls, as the heralds of hope; above, Jehovah. The 2nd Arch is occupied by the finely-carved judicial throne and the money-changers' bench. — On the ceiling are medallions of the seven planets, surrounded by admirable arabesques. Raphael is said to have been one of Perugino's assistants in the execution of these frescoes; his style is traceable in the Madonna of the Nativity. Perugino received 350 ducats for his work from the guild of merchants. The exquisite carved and inlaid work ('tarsia') of the judicial benches, doors, etc., by *Dom. del Tasso* (1490-93) of Florence and *Antonio di Mercatello* (1501), which are amongst the finest Renaissance works of the kind, also deserve notice. — The adjacent Chapel contains an altarpiece and frescoes by *Giannicola Manni*.

Immediately adjoining the Collegio is the ***Palazzo Pubblico** (or *Comunale*, Pl. 22; B, 4), a huge edifice of 1281 and 1333, recently skilfully restored, with its principal façade towards the Corso and a second towards the Piazza del Duomo. It is adorned with fine windows, a handsome portal, and Gothic sculptures (the armorial bearings of the allied towns, saints, etc.). Over the portal in the Piazza del Duomo are a griffin and a lion in bronze (14th cent.); below are chains and bars of gates, commemorating the victory gained by the Perugians in 1358 over the Sienese. The chief entrance is in the Corso. On the 2nd floor is the Sala della Statistica, with a fine Renaissance door, in a lunette above which is a Madonna by *Fior. di Lorenzo*. On the same floor is the Sala del Capitano del Popolo, an apartment of noble dimensions. On the 3rd floor is the municipal *Picture Gallery *(Pinacoteca Vannucci)*, formed since 1863 of works collected from suppressed churches and monasteries, and of great value to the student of Umbrian art. (Adm. 9-3; tickets 1 fr., in the Tesoreria on the 1st floor.) Catalogues provided.

The Vestibule contains a few unimportant pictures and also works of art for sale. Adjoining it is the Sala dei Cimelii (A; old paintings): 1. *Meo da Siena*, Madonna and saints. No. 2. Two saints, and No. 3. The Apostles (the latter as predelle) evidently belong to the same work. 12. *Ambrogio Lorenzetti*, Madonna and four saints; 26. *Margaritone d'Arezzo* (1272), Large crucifixion; 22-24, perhaps by the same master. — Sala B (formerly the *Cappella dei Decemviri*), with frescoes by *Benedetto Bonfigli*. To the right of the windows and on the entrance-wall are scenes from the life of St. Louis of Toulouse. Opposite the windows are the Burial of that saint and the Martyrdom of St. Herculanus on the occasion of the capture of Perugia by Totila. On the adjacent wall is the Burial of St. Herculanus. — Sala dei Stacchi (D): Frescoes of the Umbrian School (14th and 15th cent.), transferred to canvas. The glass-cases contain codices and choir-books with miniatures. — Sala di Taddeo Bartoli (E): Sienese pictures of the 15th cent., most of them valuable. *Taddeo Bartoli* (1403): 9. Madonna with angels and saints; 10. Descent of the Holy Ghost. *Tom. d'Arcangelo of Cortona:* Exploits of the condottiere Braccio Fortebraccio (frieze). — Sala del Fra Angelico (F): *1-20. *Fra Angelico da Fiesole*, Fragments of a large altar-piece (Madonna with angels, Annunciation, Saints, Miracles of St. Nicholas of Bari); 21. *Piero della Francesca*, Madonna

and four saints, with the Annunciation above. — Sala del Bonfigli (G). *Bonfigli:* 7. Annunciation, with St. Mark; 10. Adoration of the Magi; 13. Madonna with angels playing on instruments. *Giovanni Boccati da Camerino*, 16, 19. Madonna and angels. — Sala di Bernardino di Mariotto (H). *Bernardino:* 1. Marriage of St. Catharine; 2. Madonna and saints. 10. *Bonfigli*, 'Gonfalone' (sacred banner) of the Fraternity of S. Bernardino di Siena (Christ blessing the saints, below which are believers burning objects of luxury). 12. *Caporali*, Christ and the Madonna in glory (fresco). 14. *Niccolò da Foligno*, Gonfalone of the Brotherhood of the Annunziata (1466). — Sala di Fiorenzo di Lorenzo (J): 4. *Fiorenzo*, Adoration of the Magi (among whose followers is the young Perugino to the left); 24. *Perugino*, Coronation of the Madonna. — Gabinetto di Fiorenzo di Lorenzo (L): 2-9. *Fiorenzo*, Miracles of S. Bernardino (2-6, masterpieces; 7-9, in the same style, but inferior); 16. *Fiorenzo* (?), Bust of the Madonna in a garland, with angels' heads below. — Sala del Perugino (M). *Cartaioli*, Marble bust of Perugino. *Perugino:* 11. Baptism of Christ; 20. Nativity; 21, 16, 12, 7. Predelle; 8, 9, 13, 14, 17, 18, 22, 23. Saints; all being fragments of a large altar-piece. Below No. 4. (St. James, by *Perugino*) is an autograph letter of the master to the Prior of S. Agostino. — We now traverse the Sala di Giannicola Manni e di Berto (O) to the *Sala del Pinturicchio (N), which contains the gems of the collection: *Perugino:* 2. Transfiguration; 3-5. Predelle; 6. Madonna and saints. 7. *Spagna*, Madonna and saints. 10. *Pinturicchio*: Large altar-piece in its original frame, the Madonna with the infant Child and St. John; on the wings, SS. Augustine and Jerome; above, the Annunciation; in the pediment, a Pietà; in the predelle, scenes from the lives of SS. Augustine and Jerome (1496); 12. Gonfalone with St. Augustine (on silk). *Perugino*: 14. Madonna, worshippers, SS. Francis and Bernardino; 15. Madonna and saints; 16. John the Baptist with saints. *Raphael*: 17. Strip of decorative painting; 24. God the Father with angels (both belonging to the Entombment, p. 332). *Eusebio di San Giorgio:* 18. Madonna with saints; 23. Adoration of the Magi. 20. *Pupil of Raphael* (?), Madonna, resembling the Conestabile Madonna, formerly in Perugia. — We return through Sala O to the Sala della Scuola di Perugino (P): 36. *Domenico di Paris Alfani*, Holy Family, designed by *Raphael*. — The following rooms are the Sala Domenico Alfani, Sala della Torre, and Sala Orazio Alfani.

The **Biblioteca Pubblica**, which is also in this Palazzo, contains about 30,000 vols., and some fine MSS. of the 11-15th cent., with miniatures.

In the Piazza del Municipio rises the **Fonte Maggiore*, dating from 1277, and one of the finest fountains of that period in Italy. It consists of three admirably-constructed basins, adorned with numerous biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* and *Arnolfo di Cambio* (1280; two of the statuettes are modern substitutes). — The W. side of the piazza is occupied by the *Episcopal Palace* (Pl. 30), behind which is the so-called *Maestà delle Volte* (Pl. 32), a relic of the Palazzo del Podestà, which was burned down in 1329 and again in 1534.

The **Cathedral** *of S. Lorenzo* (Pl. 11; B, 4), dating from the 15th cent., is externally unfinished. Adjoining the entrance from the Piazza del Municipio is a pulpit.

The interior, consisting of nave and aisles with a short transept, is of spacious but heavy dimensions. — On the left of the entrance is the tomb of Bishop Baglioni by *Agostino d'Antonio di Duccio*, beyond which is the Cappella S. Bernardino, with a Descent from the Cross, the masterpiece of *Baroccio* (1569); the painted window representing the Preaching of St. Bernardino of Siena is by *Costantino di Rosato* and *Arrigo Fiammingo* of Malines (1565; restored in 1863). — Opposite, in the left aisle, is the Cappella dell' Anello, which down to 1797 contained the cele-

brated Sposalizio by Perugino, now at Caen in Normandy. The beautifully carved stalls were begun by *Giulio da Majano* and finished by *Domenico del Tasso* in 1491; the elegant tabernaculum was executed by the goldsmith *Cesarino del Roscetto*, in 1519. — Farther on in the nave is a Pietà in relief, by *Agostino d'Antonio di Duccio*. — In the Right Transept, a marble sarcophagus containing the remains of Popes Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). — The adjoining Winter, Choir contains an *Altar-piece by *Luca Signorelli:* Madonna with SS. John the Baptist, Onuphrius the Hermit, Stephen, and a bishop as donor (1484). Below the 2nd window to the left: Christ imparting his blessing, and saints, by *Lodovico di Angelo*.

In the Library are preserved precious MSS., such as the Codex of St. Luke of the 6th cent., in gold letters on parchment.

On the W. and N. side of the Cathedral is situated the Piazza Danti (Pl. B, C, 3, 4), with a bronze statue of *Pope Julius III.* by Vinc. Danti (1556). — From the N. angle of the Piazza Danti the Via Vecchia descends to the **Arco di Augusto* (Pl. 2; C, 3), an ancient town-gate with the inscription *Colonia Vibia Augusta Perusia*. The foundations date from the Etruscan period, and the upper part from the 3rd cent. A. D. From this point the partly preserved walls of the ancient city, which occupied the height where the old part of the present town stands, may be distinctly traced.

The small space in front of the Arco di Augusto is called the Piazza Fortebraccio (Pl. C, 3); to the left is the *Palazzo Galenga*, formerly *Antinori*, by Alessi. — A little to the N. lies the church of *S. Agostino* (Pl. 5; C, 2), to the right of which is an oratory containing several pictures by Alfani, Scaramucci, etc.

From the Palazzo Galenga the Via dell' Università leads in a few minutes to the **University** (Pl. B, 2), established in 1320 in a monastery of Olivetans, which was suppressed by Napoleon. It possesses a small *Botanic Garden*, *Natural History* and *Art History Collections*, and a Museum of Etruscan and Roman Antiquities (curator, *Sig. Angelo Lupatelli*).

The Museum of Antiquities is on the first floor. On the *Staircase* are Etruscan and Latin inscriptions and unimportant Roman sculptures. The *Corridor* chiefly contains Etruscan urns and a few casts from antique and Renaissance sculptures. No. 279. Terracotta urn in the form of a recumbent man, who is being seized by a goddess of death with the features of a fiend; the hollow interior once contained the ashes of the deceased. The *Gabinetto di Antiquaria* contains stone weapons, urns, and Etruscan and Roman anticaglias. In the 3rd Room, Mountings of a chariot with figures and ornamentation resembling the most ancient Asiatic style (in a cabinet opposite the windows); large gold Earring with a female head (in the cabinet in the middle of the room); two Mirrors with scenes from the myths of Meleager and Helen. In the 4th Room, Vase of admirable Attic workmanship, with red figures of Dionysus and Ariadne (cabinet opposite the windows). — The *Guardabassi Collection*, at the end of the second corridor, contains various interesting objects from Etruscan graves. In the 1st Room, Collection of cut stones. In the 2nd Room, fine mirror-case, with a representation of Dionysus on the panther, toilette articles, and amber and coral ornaments (catalogue 1 fr.). — *Gabinetto Cristiano:* Central Room, Coffin of Bishop Baglioni, with a sumptuous velvet covering (15th cent.); episcopal vestments of the 16th cent.; richly carved panels from the confessionals of S. Agostino, perhaps by *Barili;* voting-urn used in municipal elections, with the arms of the Guilds (14th cent.). 2nd Room (to the right), Reliquary containing the remains of the condottiere

Braccio Fortebraccio, who fell at the siege of Aquila on 5th June, 1424 (formerly in S. Francesco dei Conventuali); Seal of Card. Bembo by *Lautirio di Perugia;* Madonna by *Agostino d'Antonio di Duccio*, and other terracottas; fine terracotta relief of St. Francis, by *Luca della Robbia;* bust of one of the Baldeschi family (15th cent.); weapons; majolica. In the 3rd Room (to the left) three masterpieces of enamel-work ('champs levés'): a goblet which once belonged to Pope Benedict XI. (d. 1304), and a cup and plate or saucer executed by *Catalorzio di Pietro* of Todi (14th cent.); to the right, ivory carvings, includinge a ircular piece with chessmen, and a representation of French knights starting for the chase (14th cent.). — The Corridor contains mediæval sculptures; statues from the Maestà delle Volte (p. 52), by *Agostino d'Antonio di Duccio* (1475), and a model of the Fonte Maggiore (p. 52).

The *Natural History Collections* are unimportant.

The *University Church*, the key of which is kept by the curator of the Museum, contains mediæval works of art and plaster casts, including those of an 8th cent. tabernaculum and an early-Christian sarcophagus.

Near the Gate of S. Angelo (Pl. A, 1), to which the Via Longara leads from the Piazza Fortebraccio, is situated the architecturally interesting church of *S. Angelo*, a circular structure with 16 antique columns in the interior, in the style of S. Stefano Rotondo in Rome, probably dating from the 6th cent., with additions of a later period. — On the other (S.) side of the Longara is *S. Agnese*, adorned with frescoes from the later period of Perugino and his pupils.

Ascending from the Piazza Fortebraccio (see above) by the Via Pinturicchio to the S.E. (or from the Piazza Danti, p. 53, by the Piazza Piccinino and the Via Bontempi to the E., and then taking the first side-street, the Via Raffaello, to the left), we reach —

*S. Severo (Pl. 14; C, 3), formerly a convent of the order of Camaldoli, now a college, in the chapel of which *Raphael* painted his first fresco, in 1505, having left Perugino's school the year before, and gone to Florence. Entrance adjoining the chapel (custodian $^1/_2$ fr.).

The fresco, which was seriously damaged, and was spoiled in 1872 by the restorer Consoni, betrays the influence of Fra Bartolommeo's Last Judgment in S. Maria Nuova in Florence and may also be regarded as the forerunner of the upper part of Raphael's Disputa in the Vatican; above, God the Father (obliterated) with three angels and the Holy Ghost; below, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The inscription (added at a later period) runs thus: *Rafael de Urbino dom. Octaviano Stephano Valaterano Priore Sanctam Trinitatem angelos astantes sanctosque pinxit, A. D. MDV.* At the sides, lower down, St. Scholastica, St. Jerome, St. John Ev., St. Gregory the Great, Boniface, and St. Martha, by *Pietro Perugino.* Inscription: *Petrus de Castro Plebis Perusinus, tempore domini Silvestri Stephani Valaterani a destris et sinistris div. Christipherae sanctos sanctasque pinxit A. D. MDXXI.*

A vaulted passage under the clock of the Palazzo Pubblico (p. 51) leads from the Corso Vannucci to the Via de' Priori, the best route to the sights of the W. quarter. The Via Deliziosa, diverging to the left near the small piazza in front of the *Chiesa Nuova* (Pl. 10; B, 4), contains (Pl. 18) the *House of Perugino* (?; denoted by a tablet).

We continue to descend the Via de' Priori, passing the mediæval *Torre degli Sciri*, or *degli Scalzi* (Pl. 34; A, 4), and the *Madonna*

della Luce (Pl. 4), a pleasing little Renaissance church of 1518, and reach an open space on the right. Opposite us here rises the —

***Oratorio di S. Bernardino** (*Confraternità della Giustizia*; Pl. A, 3). The early-Renaissance façade, executed by *Agostino d'Antonio di Duccio*, a Florentine sculptor, in 1459-61, is a magnificent polychrome work, in which both coloured marble and terracotta are employed, while the ground of the numerous and very elaborate sculptures is also coloured. A picture in the interior, representing the consecration of the church, contains a fine view of the façade.

Adjacent is the church of **S. Francesco dei Conventuali**, or *del Prato* (Pl. 9; A, 3), for which Raphael painted the Entombment now in the Borghese Gallery at Rome (p. 332). In the crypt are several frescoes of the 13th cent. (Betrothal and Death of the Virgin). The church is in a very precarious state.

To the E. of the Corso, and parallel with it, stretches the Piazza del Sopramuro (Pl. C, 4), resting on extensive substructures, part of which belong to the ancient Etruscan town-walls. On the E. side of the Piazza rises the *Palazzo del Capitano del Popolo*, afterwards the *Palazzo del Podestà* (Pl. 29), dating from 1472; adjoining it is the *Old University*, built in 1483; both edifices are now occupied by courts of justice (Pl. 35). A *Monument to Garibaldi* rises in the centre of the piazza.

The Via Baglioni leads hence towards the S. to the Piazza Vittorio Emanuele (p. 50). We descend here immediately to the left, passing the substructures of the old citadel, where an ancient gate, called *Porta Marzia* (Pl. 33; C, 5), with interesting sculptures, and the inscriptions *Augusta Perusia* and *Colonia Vibia*, which was removed from its old site to make way for the fortress, has been re-erected. — We turn to the left here, and follow the broad main street with an avenue of acacias, at the end of which, to the left, rises the small Gothic church of *S. Ercolano* (Pl. 6; C, 5), with an altar consisting of an ancient sarcophagus, probably from the studio of Giov. Pisano.

Following the Corso Cavour, the continuation of the Via dell' Indipendenza, to the left, we reach a small square in which stands the church of —

S. Domenico (Pl. 7; C, 6), a Gothic edifice built by *Giov. Pisano* (?) after 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the Left Transept is the Monument to Pope Benedict XI., who fell a victim to the intrigues of Philip IV. of France, and died in 1304 from eating poisoned figs. It was executed by *Giovanni Pisano*, and is one of the most famous monuments of its kind; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned with mosaics (above is a Madonna between St. Dominicus and the kneeling pope on one side and St. Herculanus on the other). On the adjacent wall is the monument of Bishop Benedetto Guidolotti (1429). — The Choir, with a rectangular termination, contains a huge Gothic window filled with rich stained glass, the largest of its kind in Italy (218 sq. yds.), executed in 1441 by *Fra Bartolommeo* of Perugia, and recently restored.

This window belonged to the original church. — The inlaid *Choir Stalls* (tarsia) date from 1476. — The fourth chapel (Cappella del Rosario) in the Right Aisle has a large altar by *Agostino d'Antonio di Duccio* (1459).

After a few minutes more we pass through the *Porta S. Pietro*, richly decorated by Agostino d'Antonio di Duccio (1473), and reach the old monastery and church of —

***S. Pietro de' Cassinensi** (Pl. 13; D, 7, 8; entrance in the first court in the corner diagonally opposite, to the left). The church, erected about the year 1000 by S. Pietro Vincioli of Perugia, is a basilica, consisting of nave, aisles, and a transept, with a richly gilded flat ceiling, borne by 18 antique columns of granite and marble and two pillars, and contains numerous pictures.

In the Nave, above, are eleven large pictures by *Ant. Vassilacchi*, surnamed *l'Aliense*, of Perugia, a pupil of Tintoretto and Paolo Veronese, executed in 1592-94. — The Right Aisle contains several Umbrian pictures. The chapel of St. Joseph, adorned with modern frescoes, contains, on the left, the monumental relief of a Countess Baldeschi, in terracotta, from a drawing by *Fr. Overbeck*; on the right, Holy Family, a copy from Andrea del Sarto, by *Pontormo*. — Then, above the door leading to the monastery, Two saints by *Sassoferrato*, after Perugino, and a Holy Family after *Bonifazio* of Venice. Above the door leading to the Sacristy, Three saints, also after Perugino by *Sassoferrato*. — In the Sacristy (shown by the custodian, 20-30 c.) are five small half-figures of saints, by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now in Lyons); Holy Family, by *Parmigianino;* Infant Jesus and St. John, after Perugino, by *Raphael* (?); S. Francesca Romana, by *Caravaggio*. — The *Choir-books* are embellished with good miniatures of the 16th century.

The Choir Stalls, in walnut, are admirably carved and inlaid (tarsia) by *Stefano da Bergamo*, 1535; the doors at the back are by his brother *Damiano*. — Under the arch of the Choir, on each side, are ambones (pulpits) in stone, with reliefs on a golden ground, by *Franc. di Guido*, 1517-21.

The Left Aisle, beginning at the upper end by the choir, contains a picture by *Bonfigli* (?), Mary with the body of Christ and two saints, 1469. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Fiesole*, 1473. In the next two chapels: pictures by *G. Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: Judith, by *Sassoferrato*. Then, Adoration of the Magi, by *Eusebio di S. Giorgio;* Annunciation, after Raphael, by *Sassoferrato;* Pietà, a late work of *Perugino*, part of a large dismembered altar-piece from the church of S. Agostino.

Close to S. Pietro, on the opposite side of the street, are the gardens of the *Passeggiata Pubblica* (Pl. D, 8), extending to the Porta S. Costanzo, and commanding a magnificent prospect of the valley of Foligno and the Apennines.

The visitor may also inspect the following private collections: the collection of *Avv. Romualdi*, Via del Bufalo, No. 5 (near the Albergo Gran Bretagna), comprising bronzes, coins, cameos, drawings and paintings by *An. Carracci*, *Perugino* (?), etc. (for sale). — The *Galleria Monaldi* (Pl. 26; B, 5), in the palazzo of that name, at the corner of the Via Baglioni and the Piazza Vittorio Emanuele, and the *Galleria Meniconi* (Pl. 25; C, 5), Via di Porta Romana, both chiefly contain works of later masters (end of 16th and 17th cent.).

Outside the Porta del Carmine lies the *Cemetery* (Pl. E, 3), containing a monument to the champions of liberty in 1859.

Outside the Porta S. Costanzo, on the road to Assisi, lies the church (restored) of *S. Costanzo* (Pl. D, E, 8), dating from the 11th cent., with an ancient portal. — About 3 M. to the E. of Perugia, 3/4 M. on this side of *Ponte S. Giovanni* (p. 77), the Ancient Etruscan Necropolis of Perugia was discovered in 1840. Carriage there and back, a drive of 1 1/2-2 hrs., 12 fr. This expedition may be conveniently combined with the drive to Assisi (p. 78). — The most interesting of the tombs, and one of the handsomest, though not oldest in N. Etruria, is the **Sepolcro de' Volumnii** (the tomb of the Volumnii, 3rd cent. B. C.), close to the road, where it is intersected by the railway. It consists of ten chambers, hewn in the coarse-grained tufa. A number of cinerary urns, with portraits of men and women, and various kinds of decoration, were found here. Some of the objects found in the tomb have been left in their original positions, but most of them are now preserved in a chamber built above it. The custodian lives on the hill above the tombs (fee 1/2 fr., for a party 1 fr.).

From Perugia to Todi, about 28 M. (diligence, see p. 48). This road, once greatly frequented, but now of merely local importance, descends rapidly into the valley of the Tiber, which it crosses, and then remains on its left bank. The scenery presents no great attractions. About halfway between Perugia and Narni, and 19 M. to the E. of Orvieto, lies —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a high-lying town (1495 ft.) with 3300 inhab.; the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town boasts of several interesting edifices, among which are the *Cathedral* and the *Town Hall* in the Piazza. The church of *S. Fortunato* possesses a handsome portal, attributed to Lor. Maitani (c. 1320). The finest building of all, however, is the pilgrimage-church of *S. Maria della Consolazione*, in the form of a Greek cross and covered with a dome. The arms of the cross are also surmounted with domes, and are polygonal in shape with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. Being one of the noblest creations of the Renaissance period, this edifice was naturally attributed to Bramante. Documents, however, name *Cola di Matteuccio da Caprarola* (1508) as the architect, and *Baldassare Peruzzi* as his adviser. The progress of the building was remarkably slow, and it was not completed till 1604. — Todi was the birthplace of Jacopone da Todi (d. 1306), author of the 'Stabat mater dolorosa'.

From Todi to Narni, 28 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemine*. About 1 1/2 M. from the last, on the ancient, now abandoned Via Flaminia, are the interesting ruins of the once prosperous *Carsulae*. From San Gemine (7 1/2 M. from Narni) two roads descend gradually to the beautiful valley of the *Nera*, one leading S.E. to *Terni* (see p. 87), and the other S. to *Narni* (p. 90).

8. From Arezzo to Fossato.

84 M. Railway *(Ferrovia dell' Apennino Centrale)*: one through-train daily in about 6 1/2 hrs. (fares 9 fr. 30, 6 fr. 75 c.).

Arezzo, see p. 39. — For a short distance the train follows the line to Rome (p. 44), but it soon diverges and begins to ascend more rapidly towards the hills to the E. of Arezzo, affording a picturesque retrospect of the town and plain. It mounts as far as the *Scopettone*, the W. parallel chain of the Umbrian Apennines, separating the valleys of the Arno and Tiber. This part of the line, the most in-

teresting from an engineering point of view, traverses 20 tunnels and several viaducts. — Beyond (11 M.) *Palazzo del Pero* we descend to the N. E. through the wooded valley of the *Cerfone*, a tributary of the Tiber. — 19½ M. *Ville Monterchi*, in a hollow, from which a steeper ascent leads to (20½ M.) *Citerna*. — 24½ M. *Anghiari*, a small town (1500 inhab.) picturesquely situated on a hill, commands an extensive view of the upper valley of the Tiber, here about 7 M. wide.

The train traverses the highly cultivated plain, crosses the *Tiber*, and reaches (28½ M.) **Borgo S. Sepolcro** *(Alb. Venezia)*, a little town with 3700 inhab. at the foot of the *Monte Maggiore* (4430 ft.). A marble statue, erected in 1892 after Zocchi's designs, commemorates *Piero della Francesca* (born here about 1420; d. 1492), one of the most influential painters of the 15th cent. and the teacher of Luca Signorelli (p. 45). Several of his paintings are preserved in the town: in the *Misericordia* or hospital-church, a Madonna with the Infant and saints (an early work; 1445); in the *Palazzo del Comune*, St. Louis (1460) and an admirable Resurrection, both frescoes. The Palazzo del Comune also contains a fine Crucifixion by Signorelli, originally a church-banner.

From Borgo S. Sepolcro a road crosses the Central Apennines to *Urbino* (p. 99), viâ *Urbania* (31 M.), formerly *Castel Durante* and noted for its majolica-manufacture, and the former convent of *Montefiorentino*, which contains a Madonna by Giov. Santi (1489).

The railway proceeds to the S.E. along the left bank of the river. 31 M. *S. Giustino;* 33½ M. *Selci Lama*, a little to the right of the village of that name.

38 M. **Città di Castello** *(Locanda la Cannoniera)*, with 5400 inhab., occupying the site of *Tifernum Tiberinum*, which was destroyed by Totila. In the 15th cent. it belonged to the Vitelli family, and afterwards to the Church. The town, built in the form of a rectangle, and still surrounded by the walls erected in 1518, contains many interesting buildings of the early-Renaissance period.

Of the numerous churches *S. Domenico* alone has preserved a Gothic character. All that remains of the old CATHEDRAL OF S. FLORIDO, founded in 1012, is the campanile and the N. portal; the present building, an admirable specimen of the Renaissance style, was begun in 1482 and completed in 1540. Bramante has been frequently named as the builder, but *Elia di Bartolommeo Lombardo* is mentioned in the records as the architect.

Among the secular buildings, the *Palazzo Comunale*, built in the 14th cent. by a certain Angelus of Orvieto, in the style of the Florentine palaces, retains most closely its original form. Four other palaces, dating from the 15-16th cent., bear the name of the Vitelli, the lords and masters of the town, who, like most of the magnates of the Renaissance period, were passionately addicted to building. Of these, the oldest is the *Palazzo di Alessandro Vitelli* the handsomest is the *Palazzo Vitelli a S. Giacomo;* and the larges

the *Palazzo Vitelli a Porta S. Egidio.* The small summer-house *(Palazzino)* of the latter deserves special notice.

The Pinacoteca now contains the more important paintings and works of art formerly in the churches.

Raphael, it is well known, painted in Perugia his first works for churches in Città di Castello, but they have since disappeared, or (like the Sposalizio now in the Brera at Milan) have been carried elsewhere. The only work of his now here is a church-banner, with (No. 32) the Trinity and (No. 16) the Creation. An Adoration of the Shepherds and a Martyrdom of St. Sebastian (from S. Domenico) by *Luca Signorelli*, and several terra-cottas by *Luca della Robbia* and his school, are also noteworthy.

The church of *S. Cecilia* contains a Madonna by Luca Signorelli, and the *Palazzo Mancini* a Nativity by the same master, as well as several other valuable pictures.

Beyond Città di Castello the train follows the right bank of the Tiber. 43 M. *S. Secondo*, at the mouth of a lateral valley. On a height to the right, 1¾ M. from this station and as far from (45½ M.) *Trestina*, the next, lies *Canoscio*, a frequented pilgrim-resort. Beyond (50 M.) *Monte Castelli* we cross the Tiber and reach (53 M.) *Umbertide* (Alb. Guardabassi), a small town (1900 inhab.) on the left bank of the Tiber, the valley of which is here somewhat narrow. In the church of S. Croce is a Descent from the Cross by Luca Signorelli. Diligence to Perugia, see p. 48.

Beyond (55 M.) *Monte Corona* the railway quits the Tiber and ascends to the N. through the narrow valley of the *Assino*, crossing the stream six times. — 57 M. *Serra Partucci;* 59½ M. *Campo Reggiano.* At (64 M.) *Pietralunga* we reach the fertile tableland of Gubbio. To the left rise the *Monte Calvo* (2965 ft.) and the *Monte d'Ansciano.*

70 M. **Gubbio** (*Albergo S. Marco*, near the station, well spoken of; *Giardino*, *Rosetta* or *Colomba*, both in the Piazza Vittorio Emanuele and well spoken of), with 5500 inhab., lies at the foot and on the slopes of Monte Calvo, at the entrance to a gorge flanked by steep cliffs. The town presents quite a mediæval appearance, and the proximity of the Apennines also gives it a different character from most other Italian towns. Conspicuous among the houses is the huge Palazzo dei Consoli, (p. 60) and above them towers the church of S. Ubaldo.

Gubbio is the ancient *Iguvium* or *Eugubium*, mentioned by Cicero and Cæsar. It was destroyed by the Goths, was besieged in 1155 by the Emp. Frederick I., then became an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church.

Gubbio was the native place of *Oderisio*, a famous miniature painter (d. about 1300), who is called by Dante in his Purgatorio (xi,80) 'l'Onor d'Agobbio'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were *Guido Palmerucci* (1280-1345?) and several members of the *Nelli* family, particularly *Ottaviano Nelli* (d. 1444). — Gubbio occupies a still more important page in the history of Artistic Handicrafts. Like Urbino, Pesaro, and Faenza, it was noted for the manufacture of *Majolica*, or earthenware vases and tiles which were covered with a white coating of colour

before being baked. One of the most distinguished majolica painters was '*Maestro Giorgio*' of Gubbio, who is said to have invented, or rather rediscovered and perfected, the metallic, ruby-coloured glazing for which the Italian majolicas are remarkable.

At the bottom of the spacious Piazza Vittorio Emanuele is the church of *S. Francesco*. We ascend hence by old-fashioned streets to the Piazza della Signoria, on the slope of the hill, supported by massive vaults, where the most conspicuous building is the —

Palazzo dei Consoli, a huge pinnacled Gothic edifice with a tower, erected in 1332-46 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*, and at present disused. The ground-floor contains a slab with an inscription of the Augustan period. The Loggia affords a beautiful view, embracing the ruins of the Roman theatre in the plain (p. 61), and on the other side, the old façade of the Palazzo Ducale (fee $\frac{1}{2}$ fr.).

The Palazzo Pretorio, now 'Residenza Municipale', contains several collections (fee $\frac{1}{2}$-1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1440 near the ancient theatre. They are of bronze, and bear inscriptions, four in Umbrian, and three in Latin characters, which long baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and formulæ of nearly uniform import, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, including several fine works, chiefly of the Umbrian school; admirable wood-carving of the 15th and 16th cent.; cabinets, chairs, and a number of ancient and modern majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancaleone*. — *Conte Fabiani-Beni*, Piazza S. Martino, possesses several good pictures.

Ascending the Via dei Duchi to the left, and then following the Via di S. Ubaldo, we reach the Palazzo dei Duchi, an old Gothic edifice, which was remodelled by *Luciano da Lauranna*, the architect of the palace of Urbino (p. 100). The colonnaded court is almost an exact reproduction of that of Urbino. The interior is quite a ruin and scarcely accessible.

Opposite the entrance to the court of the Pal. dei Duchi rises the Cathedral of SS. Mariano e Jacopo Martire, a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with sculptures of the Evangelists (13th cent.).

Among the pictures in the interior (first altar on the left) is a Madonna with SS. Ubaldo and Sebastian, by *Sinibaldo Ibi* of Gubbio. By the 2nd altar a Coronation of Mary Magdalene by *Timoteo Viti*. The sacristy contains a Flemish vestment, presented by Pope Marcellus II.

The church of S. Maria Nuova, situated near the E. end of the Via delle Fonti, running above and parallel with the Corso, at the corner of the Via Nelli, contains the admirably-preserved 'Madonna del Belvedere', by *Ottaviano Nelli*, 1404 (apply to the sacristan), a Madonna in fresco by *Bernardino di Nanni*, frescoes on the entrance-

wall, and on the wall to the left of the door a St. Anthony by *Guido Palmerucci*.

The Via Paoli leads from the end of the Corso Garibaldi to the fine Gothic church of *S. Giovanni* (13th cent.). — At the other end of the Corso is the church of *S. Pietro*, with a 12th cent. façade (decayed). — *S. Domenico*, *S. Agostino* (frescoes in the choir ascribed to Ottaviano Nelli), and *S. Maria della Piaggiola* (outside the Porta Vittoria; over the high-altar, Madonna by Gentile da Fabriano) also contain pictures of the same period.

The ancient town extended farther into the plain than the modern. Among the ruins still existing is a *Theatre*, discovered in 1863, apparently of the republican era. It is not entirely excavated, but part of the external row of arches is preserved, and the stage, facing the town, is distinctly traceable. (We quit the Piazza Vittorio Emanuele by the Porta Trasimeno, turn to the right, and lastly pass through a modern gateway on the left, towards a farm.)

73 M. *Padule*. Beyond (78½ M.) *Branca* we cross the *Chiascio* and traverse the valley of that stream to —

84 M. *Fossato*, see p. 112.

9. From Florence to Rome viâ *(Arezzo)* Terontola and Chiusi.

196 M. Railway. This is the shortest route from Florence to Rome. Express in 5½-7¾ hrs. (fares 39 fr. 30, 27 fr. 50 c.); ordinary train in 12 hrs. (fares 35 fr. 75, 25 fr., 16 fr. 10 c.); no change of carriages. — The digression from Orte (p. 69) to the beautiful waterfalls of Terni (p. 87) is recommended to all who have sufficient time.

From *Florence* to *Terontŏla*, 76 M., see pp. 38-47. The main line to Rome diverges to the right (S.) from the branch-line to Perugia, Assisi, and Foligno, and at first skirts the W. bank of the Trasimene Lake (comp. p. 47).

82 M. *Castiglione del Lago*, lying to the left on a promontory extending into the lake, possesses an old palazzo of the Duchi della Cornia, built by Alessi.

86½ M. *Panicale*, a small place with unimportant frescoes in its churches by Perugino and his school. The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 4).

93½ M. **Chiusi.** — The Railway Station (*Restaurant*) is about 1½ M. from the town, on the hill to the right. 'Posto' (seat in a carriage) to the town 1 fr., two 'posti' 1½ fr.

Hotels. Corona, Via Porsenna 1, unpretending and moderate; Etruria, at the station, well spoken of.

Travellers who wish to inspect the Etruscan Antiquities should enquire for the custodian, who is generally to be found at the museum. For opening the museum and accompanying visitors to the tombs his tariff charge is 5 fr. An additional fee is required for the Deposito del Granduca (p. 62). The road to the tombs is very muddy in wet weather. — Travellers are cautioned against making purchases of Etruscan anti-

quities at Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here.

Chiusi (820 ft.; 1800 inhab.), the ancient *Clusium*, one of the twelve Etruscan capitals, frequently mentioned in the wars against Rome, and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages; but under the grand-dukes of the House of Lorraine the Val di Chiana was gradually drained, and the town recovered from these disasters. The walls are mediæval; a few relics of those of the Etruscan period are traceable near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana*, also called *Porta di S. Pietro*, affords pleasing views of the S. portion of the Chiana Valley, Città della Pieve, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself. Under the town extends a labyrinth of subterranean passages (inaccessible), the precise object of which is unknown; but they probably belonged to an elaborate system of drainage, as the ancient Etruscans excelled in works of this kind, and were even in advance of many modern nations.

The interesting Museo Etrusco contains a valuable collection of objects found in the Etruscan tombs around Chiusi, such as vases (including several curious polychrome urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, chiefly of terracotta, with a few of alabaster and travertine.

The *Cathedral of S. Mustiola* consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of S. Mustiola are derived from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The great attraction of Chiusi are the *Etruscan Tombs (guide, see p. 61), situated in isolated hills at some distance from the town. The most important are the following: to the N.E. the *Deposito del Granduca*, 3 M. (private property; fee $1/2$–1 fr.); near it the most important of all, the *Deposito della Scimia*, with paintings representing gladiatorial combats. The *Deposito del Poggio Gajelli*, which is supposed, but without authority, to be the *Mausoleum of Porsenna* mentioned by Pliny and Varro, is 3 M. distant and much dilapidated. To the N.W., the *Deposito delle Monache*, 2 M.; then, to the S.E., the *Deposito del Colle*, with mural paintings, 1 M. from the town. Near *S. Caterina*, on the way to the station, are small catacombs of the early-Christian period, and near them a Roman tomb.

About $3\,1/2$ M. to the S.W. of Chiusi lies the little town of **Sarteano** (about 1970 ft.), above which rises an ancient castle. The *Villa Bargagli* contains a collection of sarcophagi, vases, small bronzes, and other antiquities found in the neighbourhood, to which admission is courteously granted.

A diligence runs from the Chiusi station in 1 hr. to the (5 M.) loftily situated town of **Città della Pieve** (1665 ft.), with 2200 inhab., the birthplace of *Pietro Vannucci* (1446-1524), surnamed *Perugino* after Perugia, which

was the chief scene of his labours (comp. p. 49). The town possesses several of his pictures, but they are works of his later period, hastily painted and chiefly done by his pupils, as the master apparently deemed his native place not capable of appreciating works of a more elaborate kind. — The oratory *dei Disciplinati*, or *S. Maria dei Bianchi*, contains an Adoration of the Magi, one of the largest pictures by Perugino; two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. — In the *Cathedral* (interior modernised) is the Baptism of Christ (first chapel to the left), and in the choir a Madonna with SS. Peter, Paul, Gervasius, and Protasius, 1513. The picture of St. Antony with St. Paulus Eremita and St. Marcellus in *S. Agostino*, belonged originally to the church of S. Antonio. All these pictures are by Perugino. — Outside the Orvieto gate is the church of *S. Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517.

The road leading from Città della Pieve in an E. direction to Perugia (31 M.) was formerly much frequented.

About 7½ M. to the S.W. of Chiusi (carriage in 1¼ hr.), and at the same distance to the W. from Città della Pieve, lies the small town of Cetona, commanded by a mediæval castle. The *Palazzo Terrosi* contains a small collection of antiquities found in the neighbourhood (visitors generally admitted on presenting their cards), such as handsome polychrome and richly gilded urns; an elephant's tusk with archaic reliefs from the Odyssey, etc. — Picturesque grounds at the back of the palace.

The Railway descends the Chiana valley. 104 M. *Ficulle;* the village, 2½ M. distant, lies on a hill to the right. 112 M. *Allerona*. Near Orvieto the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber, which causes great damage in rainy seasons. The rock here is tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 68).

118½ M. Stat. *Orvieto* (440 ft.), at the base of the hill occupied by the town, to which a cable-tramway (*Funicolare*; 5 min.; 30 c.), 520 yds. in length, ascends at a gradient of 27 : 100, passing through a tunnel under the Fortezza. Hotel-omnibuses wait at the upper end of the cable-tramway.

Orvieto. — **Hotels.** *Grand Hôtel delle Belle Arti (Palazzo Bisenzi), Corso Cavour, R., L., & A. 2-5, B. 1½, déj. incl. wine 3, D. 5, omn. 1 fr. — Alb. Tordi & Aquila Bianca, Via Garibaldi, behind the Palazzo Comunale, R., L., & A. 1½-3, B. 1, déj. 3, D. 4 (both incl. wine), omn. ½ fr., well spoken of; Locanda Valentini, Via S. Andrea 17, unpretending. — *Caffè Benedetti*, Piazza Vittorio Emanuele.

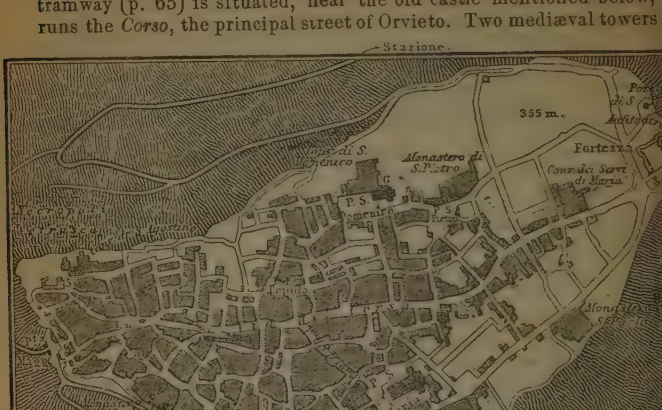
The *Wine* of Orvieto is esteemed both here and at Rome.

Photographs of Signorelli's frescoes sold by Armoni, near the Cathedral.

Orvieto (1165 ft.; 7300 inhab.), a small town and episcopal residence, on an isolated tufa rock, occupies the site of *Volsinii*, one of the twelve capitals of the Etruscan League. Volsinii, after various vicissitudes was taken and destroyed in B.C. 264 by the Romans, who are said to have carried off 2000 statues among the booty. The wealth of the ancient town has been proved by the discovery of numerous vases, trinkets, and statues. A new town, the *Urbibentum* of Procopius, arose on the site, and was called *Urbs Vetus* in the

8th cent., whence is derived its modern name. In the middle ages it was a great stronghold of the Guelphs, and often afforded refuge to the popes. About 4-5 hrs. is sufficient for a hasty visit to the town.

From the E. entrance to the town, where the terminus of the cable-tramway (p. 63) is situated, near the old castle mentioned below, runs the *Corso*, the principal street of Orvieto. Two mediæval towers



rise in this street; opposite the first of these is the Via del Duomo, which leads us straight to the Piazza S. Maria with the far-famed —

****Cathedral** (Pl. 1), a magnificent example of the Italian Gothic style, and one of the most interesting buildings in Italy, founded in consequence of the 'Miracle of Bolsena' (comp. p. 68). The first stone was solemnly laid by Pope Nicholas IV. on 13th Nov. 1290, and the edifice begun under the supervision of a now unknown architect. The work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is 114½ yds. long and 36 yds. wide, and like the cathedrals of Florence and Siena is constructed of alternate courses of black and white marble. This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous to secure works by the best artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church.

The *Façade, with its three gables, 44 yds. wide and 160 ft. high, is gorgeously enriched with sculptures and (freely restored) mosaics, and is probably the largest and most gorgeous 'polychrome' monument in existence. Though it was begun in 1310 under the supervision and according to the plans of *Lorenzo Maitani* of Siena, its upper part was not finished until the 16th century.

The excellent Bas-Reliefs on the lower parts of the pillars, which in many respects are characteristic of the transitional style preceding the Renaissance, represent scenes from the Old and New Testament: 1st pillar to the left, from the Creation down to Tubal Cain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the Evangelists, by *Lor. Maitani*. Above the principal portal, a Madonna under a canopy, in marble, by *Andrea Pisano*. On the margin of the large square panel, in the centre of which is a rose-window, are small marble statues of prophets, and above, of the Apostles, executed by *Raffaello da Montelupo* (1560 et seq.).

Above the doors and in the three pointed gables are Mosaics on a golden ground, of various periods (14-19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Madonna; the latter, the principal picture, is the highest.

The *Interior has recently been admirably restored. It is constructed, like that of the Siena cathedral, of alternate layers of dark and light stone (black basalt and greyish-yellow limestone from the vicinity). On each side four columns and two pillars separate the nave, which is 131 ft. in height, from the lower aisles. Above the round-arched arcades is a gallery adorned with rich carving. The windows are pointed, and the upper parts filled with stained glass. The visible frame-work of the roof was formerly richly ornamented.

At the sides of the principal entrance, to the right, St. Sebastian by *Scalza*, to the left, St. Rochus. In the Left Aisle, Madonna and St. Catharine, a fresco by *Gentile da Fabriano* (1426; much damaged). Before this stands a fine marble font, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo* (1407). — In the Nave, to the right, a fine marble holy water basin in the Renaissance style; in front of the columns, statues of the Apostles, by *Mosca, Scalza, Toti, Giov. da Bologna*, and other masters. — In the Choir, frescoes from the life of the Virgin by *Ugolino di Prete d'Ilario* and *Pietro di Puccio*. By the high-altar (on both sides) the Annunziata by *Mocchi*. The beautifully inlaid stalls in the choir by artists of Siena, of the 14-15th cent., have recently been replaced by modern works. On each side is an altar with reliefs in marble: on the left, Visitation of Mary, executed by *Moschino* when 15 years of age, from designs by *Sammicheli*; to the right, Adoration of the Magi, by *Mosca*.

Right Transept. The **Cappella Nuova, (best light in the morning), containing a miraculous image of the Virgin *(Madonna di S. Brizio)*, occupies an important page in the annals of Italian art. Don Francesco di Barone, the superintendent of the cathedral-mosaics, having heard that the 'famous painter and monk' *Fra Angelico da Fiesole* was not engaged during the summer in Rome (where he had been working at the Vatican), invited him to Orvieto, and secured his services for the decoration of the chapel. In 1447 Fra Angelico accordingly worked here, but for three months only, during which time he executed two panels of the vaulting above the altar representing Christ in the glory as Judge, and prophets to the right. Nothing more was done til 1499, when the work was continued and completed by *Luca Signorelli*. These mural paintings are the chief attraction here. The first fresco to the left of the entrance shows the overthrow of Antichrist, who is represented in the foreground, preaching; the two devout figures, in the corner to the left, are said to be portraits of Signorelli and Fra Angelico. The wall on the side by which we enter has been skilfully covered with representations of the symbols of the Sun and Moon and the Death of the Two Witnesses. — Next in order are the Resurrection of

the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) Descent into Hell, and (left) Ascent into Heaven, and lastly, adjoining the first picture, Paradise. — Below these are medallions of poets of the future life, surrounded with scenes from their works. On the ceiling: Apostles, angels with the instruments of the Passion, patriarchs and church-fathers, virgins and martyrs. — These paintings are the most important work produced during the 15th century. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — *Signorelli* also completed the decoration of the vaulting, and painted the fine Entombment in the niche behind the Pietà of *Scalza* (1572).

Opposite, in the *Left Transept*, is the Cappella del Corporale, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (corporale) connected with the Miracle of Bolsena (p. 68). The reliquary, executed by *Ugolino di Maestro Vieri* of Siena in 1337, and resembling in form the façade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 440 lbs. in weight. The Passion and the 'Miracle' are represented on it in brilliant enamel; it is exhibited to the public on Corpus Christi and on Easter Day, but at other times it is shown only by permission of the Sindaco. Modernised frescoes of the 'Miracle of Bolsena' by *Ugolino di Prete Ilario* (1357-64). Over the altar on the left, a Madonna by *Lippo Memmi*.

Opposite the cathedral is the *Opera del Duomo (Pl. 2), containing the *Museo Municipale* (adm. daily). Tickets (½ fr.) are obtained at Armoni's photograph-shop (p. 63), at the corner of the Piazza S. Maria and the Via del Duomo.

Ground Floor. *Room I.* Weapons, bronzes, pottery, etc., from the Etruscan Necropolis (p. 67). Plan of the excavations. — *Room II.* Architectural ornaments in terracotta, from a Roman temple, the remains of which were discovered in a new street near the Giardino Pubblico. Reconstruction of an Etruscan tomb.

The First Floor contains mediæval works of art belonging to the Opera del Duomo. Two fine designs on parchment for the façade of the cathedral (one, probably the older, showing only a single gable) and a sketch (also on parchment) for a pulpit, which was never completed; a beautifully carved and inlaid reading-desk; a precious reliquary by *Ugolino di Maestro Vieri* and *Viva da Siena;* vestments; two statues representing the Annunciation, by *Friedrich of Freiburg* (14th cent.); two specimen frescoes by *Signorelli*, representing himself and a certain Niccolò Franceschi; a Madonna, a fine statue by *Giov. Pisano*, partly coloured, etc.

Adjoining the cathedral on the right, behind, are the *Palazzo Vescovile* (12-13th cent.), and more in front the *Palazzo dei Papi*, or *Palazzo Soliano*, founded by Pope Boniface VIII. in 1294, with a large meeting-hall (now undergoing restoration). — In the street behind the latter is the *Palazzo Marsciano* ('degli Uffizi governativi'), by *Ant. da Sangallo the Younger*.

The Via del Duomo leads to the N.W. from the cathedral to (8 min.) the Piazza del Mercato, with the *Pal. del Popolo* or *del Capitano*, the rear of which is interesting (12-13th cent.). — *S. Giovenale* (Pl. 5), at the N.W. angle of the town, is an 11th cent. church, with early-Gothic choir, altar of 1170, and fragments of old frescoes (1312, 1399).

The Corso leads to the Piazza Maggiore, now Vittorio Emanuele, with the *Palazzo del Comune* (Pl. 4), dating from the 12th cent. and

restored in the 14th, the still unfinished façade of which was renewed by *Scalza* in 1585. — Adjacent is the church of *S. Andrea* (Pl. 3), with a twelve-sided tower of the 11th cent. and a restored façade. In the interior are paintings of the 14th and 15th cent., and a late-Gothic pulpit, the ornamentation on the back of which dates from the 9th century.

In the S. transept of *S. Domenico* (Pl. 6) is the monument of Cardinal de Braye, by *Arnolfo di Cambio* (1282); the crypt was built by *Sammicheli*.

The *Fortress*, constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 64), has been converted into a garden with an amphitheatre for public performances. Fine view of the valley of the Tiber and the Umbrian mountains. — The custodian of the garden keeps the key of the famous adjacent well, *Il Pozzo di S. Patrizio*, which was begun by *Ant. da Sangallo the Younger* in 1527, and completed by *Mosca* in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 203 ft. deep, and 43 ft. wide. Two separate spiral staircases wind round the shaft; the water-carrying asses descended by one, and ascended by the other (fee $1/2$ fr.).

On the N.W. slope of the hill on which the town stands, below the ancient town-wall, an extensive ***Etruscan Necropolis** was discovered in 1876 (most conveniently visited on the way back to the station, about halfway, a digression of less than 200 paces; comp. Plan, p. 64). The tombs, which are arranged in groups and rows, date chiefly from the 5th cent. B. C., and some of them were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones are laid horizontally, each overlapping the one below it. The tombs contained many painted vases, of Greek, and particularly of Corinthian and Attic workmanship, and articles of native manufacture, the most important being black terracotta vases with patterns impressed on them (now in the Opera del Duomo, p. 66). — A number of similar tombs have been discovered $2 1/2$ M. to the S.W. of Orvieto, near a suppressed Capuchin monastery (comp. Plan). Two of these contain paintings. The route to them is rough. The custodian must be enquired for in the town. — About $1 1/2$ M. beyond the Porta Romana is *La Badia*, the ruined abbey-church of San Severo, dating from the 11th century.

The Excursion to the Lake of Bolsena is most conveniently made from Orvieto (one-horse carr. to Bolsena, 12 M., in about 3 hrs., 10-12 fr.; bargain beforehand). — Quitting Orvieto by the Porta Maggiore or W. gate the road at first descends into the valley

but soon re-ascends with many windings (fine retrospect of the town) through a well-cultivated district to a monotonous plateau, which it traverses for some time (the direct road to Montefiascone, p. 71, diverges to the left). Finally we descend abruptly to —

Bolsena (*Hotel* in the Piazza), a poor little town with 2200 inhab., picturesquely situated on the N.W. bank of the lake, a little below the site of *Volsinii Novi*, which arose after the destruction of the older Volsinii (p. 63). The present town contains inscriptions, columns, and sculptures of this Roman municipium. The ancient site is reached in a few minutes by an antique causeway of basalt. Among the ruins is an amphitheatre, worthy of special attention, now converted into a vegetable-garden. Beautiful views of the lake.

The church of *S. Cristina* was founded in the 11th cent., and embellished with its fine Renaissance façade by Cardinal Giov. Medici, afterwards Pope Leo X., in 1503. Above the doors are two terracotta reliefs by *Andrea della Robbia*.

Interior. To the right of the choir is a bust of S. Lucia, of the school of the *Robbia*, beneath a wooden crucifix of the 14th century. A portal in the left aisle dates from the 11th cent.; the relief represents the Five Wise Virgins and the Adoration of the Magi. Beneath the church, in the space before the entrance to the *Catacombs*, stands a terracotta altar, of the school of the *Robbia*; to the right, above the stone with which St. Christina, a maiden of Bolsena, was drowned in 278, is the *Altar del Miracolo* (see below), beneath a canopy of the 8th century. Adjacent is the *Tomb of the Saint*, below a modern canopy. The church also contains a small *Museum*, with inscriptions and glass vessels from the catacombs, Longobard antiquities, and a terracotta statue of St. Christina, dating from the beginning of the 16th century.

The '*Miracle of Bolsena*', the subject of a celebrated picture by *Raphael* in the Vatican, occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV. instituted the festival of Corpus Domini in 1264 and ordered the erection of the superb cathedral of Orvieto (p. 64).

The *Museum Comunale*, in the Piazza, contains a Roman sarcophagus, with the triumph of Bacchus.

The **Lake of Bolsena**, the ancient *Lacus Volsiniensis*, 995 ft. above the sea-level, a circular sheet of water, 28 M. in circumference, is the vast crater of an extinct volcano, which formed the central point of a wide sphere of volcanic agency, extending as far as Orvieto. The lake abounds in fish (its eels are mentioned by Dante, Purg. xxiv, 24); but the banks, especially on the W. side, are bleak and deserted, owing to the malaria, which is not easily dispersed by the wind from the confined basin of the lake. The monotony of the surface is relieved by the two picturesque islands of *Bisentina* and the rocky *Martana*. On the latter Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina was erected by the Farnese family and embellished by the Carracci. It contains the relics of St. Christina.

From Bolsena the road leads towards the S., at first on the bank of the lake, then ascending through woods, to (3¼ hrs.; in the reverse direction 2¾ hrs.) *Montefiascone* (p. 71).

The Railway from Orvieto to Orte and Rome now traverses the wooded valley of the *Tiber*, the broad, stony bed of which bears traces of numerous inundations. Two tunnels. To the left lies *Baschi*. 126 M. *Castiglione Teverino*; the river is crossed. 130 M. *Alviano;* 136 M. *Attigliano* (junction for Viterbo, p. 71); 139½ M. *Bassano Teverino*, on a hill to the right.

The small *Lake of Bassano*, formerly *Lacus Vadimonis*, now much diminished in extent, is famous in ancient history as the scene of the great victories of the Romans over the Etruscans, B.C. 309 and 283. Pliny the Younger (Ep. viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the W. is *Bomarzo*, picturesquely situated on a precipitous rock, near the ancient *Polimartium*, where extensive excavations have been made.

The train passes through several tunnels, and afterwards skirts the right bank of the Tiber, till it approaches Orte, which becomes visible on the height to the left. It then traverses a longer tunnel and reaches the station of Orte, where the railway from Foligno (Perugia and Ancona; R. 11) unites with the main line.

144 M. **Orte** (**Rail. Restaurant*), with 2900 inhab., loftily situated about 2 M. to the N., the ancient *Horta*, presents no object of interest beyond its situation. — The train descends the valley of the Tiber on the right bank, affording pleasant glimpses of both banks. The lofty and indented ridge of *Mount Soracte* (p. 70) becomes visible, at first to the left, then to the right. To the left, on the other side of the river, lie *S. Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Otriculum*, where numerous antiquities (p. 299 etc.), have been excavated. — 150 M. *Gallese*. Farther on, high above the left bank, is the small town of *Magliano*.

152½ M. *Borghetto*, with a ruined castle on the height to the right. The Tiber is crossed by the handsome *Ponte Felice*, constructed by Augustus, and restored in 1589 by Sixtus V., over which most of the traffic between Rome and the N.E. provinces formerly passed.

About 5 M. to the S.W. of Borghetto (carriages at the station) lies **Cività Castellana** (*Alb. Natalucci*, good cuisine), with 4300 inhab., picturesquely situated 500 ft. above the sea, near the site of *Falerii*, the town of the *Falisci*, which was captured by Camillus in B. C. 396. A bridge, erected by Clement XI. in 1712, carries the road into the town across a ravine, 120 ft. in depth. The *Cathedral of S. Maria*, rebuilt in the 16th cent., retains a handsome portico erected in 1210 by *Jacobus Romanus* and his son *Cosmas;* the bust in mosaic of Christ over the door to the right is by Jacobus. The choir-screens also date from the 13th century. A flight of steps leads from the high-altar to a chapel on the left with two tablets of rich Cosmato work. Some of the columns in the crypt are ancient. — The *Citadel*, erected by Alexander VI. in 1500 from a design by *Ant. da Sangallo the Elder*, was enlarged by Julius II. and Leo X. The deep ravines by which the town is enclosed testify to vast volcanic convulsions. They contain a few fragments of an-

cient walls and numerous Etruscan tombs hewn in the rock, especially near the citadel. At the highest point of the town-district, in the Contrada lo Scasato, the remains of an *Etruscan Temple* were discovered in 1887; while another, known as the *Temple of Juno Quiritis*, was found in the Contrada Celle, the valley to the N.E. of the town.

Interesting excursion to the ruins of **Falerii Novi** (now pronounced Fálleri), 3 M. distant. Near the citadel the *Ponte del Terreno* is crossed to the left, where tombs honeycomb the rocks on all sides, this being the more direct route to *Falerii Novi* or *Colonia Junonia*, founded by the Romans about 240, situated in the plain, 3 M. to the N. of Cività Castellana. Etruscan and Roman tombs are here seen by the side of the road. The town was nearly in the form of a triangle, 1½ M. in circumference; the well-preserved walls are protected by square towers and penetrated by gates, of which the *Porta di Giove* on the W., and the *Porta del Bove*, on the S.E. are worthy of a visit Near the latter are the theatre (of Roman construction), the piscina, and what is regarded as the forum, at the back of the theatre. At the Porta di Giove, within the walls, is the interesting ruin of the *Abbadia di S. Maria*, of the 12th century. In the nave, antique columns. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been discovered.

Cività Castellana is a starting-point for the Soracte; there and back about 7 hrs. A good road (one-horse carriage 6-8 fr.; about 2 hrs.) leads to *S. Oreste*, formerly called *S. Rest(i)o* and in the 10th cent. *S. Edistio*, a village about ½ hr. from the summit.

Soracte, mentioned by Horace (Carm. i. 9: *Vides ut alta stet nive candidum Soracte*) and Virgil (Æn. xi, 785: *Summe deum sancti custos Soractis Apollo*), is a limestone-ridge, descending precipitously on both sides, extending 3-4 M. from N.W. to S. E., and culminating in several peaks of different heights. On the slope which gradually descends towards the S. E. is situated the village of *S. Oreste*. Leaving the miserable village to the right, the path ascends gradually to the left, and in ½ hr. reaches the monastery of *S. Silvestro* (2120 ft.), founded in 746 by Carloman, son of Charles Martel and brother of Pepin. The central and highest summit (2265 ft.), with the church of *S. Silvestro* and a small disused monastery, may now be reached in a few minutes. In ancient times a Temple of Apollo occupied this site. The °View, uninterrupted in every direction, embraces several snow-clad peaks of the Central Apennines, the Volscian and Alban Mts., the sea (to the W.), and the Ciminian Forest (to the N.). — We may descend from S. Oreste to *Stimigliano* (see below) in about 2½ hrs. (mule 5 fr.)

The Borghetto and Cività Castellana road next leads to (7½ M.) *Nepi* (p. 76). Halfway a road diverges on the right to *Caprarola* (p. 75).

Beyond Borghetto, to the right, Cività Castellana (p. 69) becomes visible for a short time. The train crosses to the left bank of the Tiber. 160½ M. *Stimigliano*, and 165 M. *Poggio Mirteto*, both situated in the mountainous district of the *Sabina*, where olive-trees abound. 172 M. *Fara Sabina* lies near the ruins of *Cures*, the ancient Sabine town, where Numa Pompilius was born,

The line follows the left bank of the Tiber to (180 M.) *Monte Rotondo*. The village (3400 inhab.), to the left, 2 M. higher (fine view of the Sabine Mts.), has an old castle of the Orsini, now belonging to the Piombino family. It was stormed by Garibaldi on 26th Oct., 1867. About 1 M. to the S.E. is *Mentana* (p. 341), where he was defeated on 3rd Nov. by the Papal and French troops, and forced to retreat.

From Monte Rotondo to Rome, a journey of 3/4 hr., the line follows the direction of the ancient *Via Salaria*. At (186 1/2 M.) *Castel Giubileo* (p. 339) we catch our first glimpse of the dome of St. Peter's at Rome, which vanishes again as we approach the *Anio* (p. 339). To the left are the Sabine and Alban mountains; then Rome again, with the dome of St. Peter, becomes visible to the right. — 191/2 M. *Portonaccio*. A wide circuit round the city is described, and near the Porta Maggiore the so-called temple of Minerva Medica (p. 156) is passed, on the left.

196 M. *Rome*, see p. 115.

10. From Attigliano to Viterbo.

The Etruscan Towns in the neighbourhood of Viterbo.

From Attigliano to Viterbo, 25 M., railway in 1 1/4-1 1/2 hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.).

Attigliano, see p. 69. — The train crosses the *Tiber*, passes (3 1/2 M.) *Sipicciano* and (10 1/2 M.) *Grotte S. Stefano*, and reaches —

16 1/2 M. **Montefiascone.** The station, at which omnibuses and carriages meet the trains, lies on the Viterbo road, nearly 3 M. from the high-lying town. Shortly before we reach the latter, we pass *S. Flaviano*, an interesting church of 1030, restored by Urban IV. in 1262 (the shorter foot-path does not pass the church). The ancient lower church contains the tomb of the Canon *Johannes Fugger* of Augsburg, with the inscription —

Est, Est, Est. Propter nimium est,
Johannes de Fuc., D. meus, mortuus est.

It is recorded of this ecclesiastic, that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostelries where the best wine was to be had. On the door of the inn at Montefiascone ('bottle mountain') the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as Est Est (1 fr. per 'flaschetto').

The little town (2010 ft.; *Albergo Garibaldi*, tolerable, bargain advisable), with 3100 inhab., commands a magnificent view: N. the lake of Bolsena as far as the chain of M. Amiata, E. the Umbrian Apennines, S. as far as the Ciminian Forest, W. as far as the sea. The extensive plain of ancient Etruria with its numerous villages may be surveyed from this point; and it has therefore been reasonably conjectured that the celebrated *Fanum Voltumnae*, the most sacred shrine of the Etruscans, once stood here. The uncompleted *Cathedral of S. Margareta*, with an octagonal dome, was one of the earliest works of *Sammicheli* (16th cent.).

To (8 M.) *Bolsena*, see p. 68. The direct road to Orvieto does not touch Bolsena, but remains on the height to the E. A branch to the right leads to (3 M.) *Bagnorea* (the ancient *Balneum Regis*), picturesquely situated on a hill surrounded by ravines, and interesting to geologists.

The railway to Viterbo runs to the S. through a bleak and unattractive plain. Midway between Montefiascone and Viterbo, to the W. of the high-road lies part of the ancient *Via Cassia* (p. 77).

25 M. **Viterbo.** — Station to the N. of the town, outside the Porta Fiorentina.

Hotels. Grandori, at the Porta Fiorentina, R. from 1½ fr. also restaurant and café; Schenardi, near the Piazza, with a frequented trattoria; Piccolo Parigi, near the station; Angelo (tolerable, R. 1½ fr.), Tre Re, both in the Piazza. — *Schenardi's* is the best café.

Post Office, Piazza del Plebiscito. — Photographs at *Leonardo Primi's*, S. Giovanni in Zoccoli 7, and *Polozzi's*, Vicolo della Ficunaccia.

Viterbo, an episcopal residence with 15,300 inhab., surrounded by ancient Longobard walls and towers, is situated in a plain on the N. side of the Ciminian Forest, 1210 ft. above the sea-level. It was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia (d. 1115) to the papal see, and is frequently mentioned in history as a residence of the popes, and as the scene of the papal elections in the 13th century. Viterbo, called by old Italian authors the 'city of handsome fountains and beautiful women', still presents an abundance of fine architectural details and picturesque points.

The centre of the town is occupied by the *Piazza del Plebiscito*, in which rises the *Palazzo Pubblico, with a beautiful portico of the 15th century. The court contains an elegant fountain and six large Etruscan sarcophagi with figures and inscriptions. To the right is the entrance to the *Museo Municipale* (key on the 1st floor; fee ½-1 fr.).

This contains Etruscan and Roman antiquities; also the 'Decree of Desiderius, king of the Longobards', and the Tabula Cibellaria, forgeries of the notorious *Annius* of Viterbo, a Dominican monk who died at Rome in 1502; mediæval sculptures, including a sphinx from S. Maria in Grado (1285); portrait-bust in terracotta, probably by *Andrea della Robbia* (1510); an Aquamanile of the 12th cent.; and a few paintings: *Pietà from the church of S. Francesco, painted by *Seb. del Piombo* under the influence of Michael Angelo; an ancient but ruined replica of the Scourging of Christ (p. 320), by the same; a Baptism of Christ from S. Giovanni de' Fiorentini, also ascribed to *Sebastiano;* and a Madonna, by *Lorenzo da Viterbo*.

Opposite the Palazzo Pubblico, to the left, is the small church of *S. Angelo*, on the façade of which is a Roman sarcophagus, with the Hunt of Meleager; above is a 16th cent. inscription in honour of the beautiful Galiana (1138), on whose account, like Helen of old, a war was once kindled between Rome and Viterbo, in which the latter was victorious.

Opposite, at the corner of the Via dell' Indipendenza, are a lion and a palm-tree, corresponding to a similar group at the other corner of the Piazza, whence the *Via S. Lorenzo* leads to the cathedral. Before reaching the latter we cross a square, with a mediæval fountain, and a large bridge.

In the piazza in front of the cathedral is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspeare, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup. Among the mediæval buildings to the left is the dilapidated but picturesque *Episcopal Palace* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271,

John XXI. in 1276, and Martin IV. in 1281. The platform behind the palace commands a fine view.

The CATHEDRAL OF S. LORENZO, a handsome Romanesque basilica of the 12th cent., with a Gothic campanile, was restored after 1489.

INTERIOR. The fantastic capitals of the columns should be noticed. At the end of the right aisle is the new tomb of Pope John XXI.; the ancient tomb of 1277 is opposite, in the left aisle, behind the door. In the sacristy is a fresco, Christ with four saints, ascribed to *Lorenzo da Viterbo* (1472). — At the high-altar of this church, in 1279, Count Guido de Montfort, the partisan of Charles of Anjou, assassinated Henry, son of Count Richard of Cornwall, King of the Germans and brother of Henry III., in order thereby to avenge the death of his father, who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. XII, 120). Other versions of the story mention the church of S. Silvestro (now del Gesù) as the scene of the crime.

We return to the Piazza del Plebiscito (p. 72). Passing through the archway to the right of the Palazzo Pubblico, we reach in a few yards the elegant portal of the church of the *Madonna della Salute* (13th cent.). — [Some of the oldest houses in the town are to be found in the Vicolo del Pellegrino, between the Piazza del Plebiscito and the gate leading to Vetralla.]

In the market-place rises the *Fontana Grande*, begun in 1206. The *Via Vittorio Emanuele* and the Via Margherita lead hence to the Porta Fiorentina, in the direction of the railway-station. At the end of the former we ascend to the right to the church of *S. Rosa*, which contains the blackened mummy of that saint, who was born here in the 13th cent., and urged the people to rise against the Emp. Frederick II. Her festival is Sept. 3rd. Here also are frescoes by Benozzo Gozzoli (1453) and an altar-piece by the modern German painter Wittmer. — The Vicolo della Ficunaccia and the following street lead to the little Romanesque church of *S. Giovanni in Zoccoli* (11th cent.) and thence bythe Porta S. Matteo to —

S. Maria della Verità (key in the Scuola Tecnica, 1st floor), in which the Cappella Mazzatosto, to the right, is adorned with *Frescoes by *Lorenzo da Viterbo* (completed in 1469), representing the Marriage of the Virgin, the Annunciation, the Nativity, the Ascension, saints, and prophets, with numerous portraits. The majolica floor-tiles in front of the altar date from the 15th century. Fine monastery-court. The foundations of a palace built by Frederick II. have been excavated between S. Maria della Verità and the station.

Near the Porta Fiorentina, in the Piazza della Rocca, stands a fountain of 1566, ascribed to *Vignola*, adjacent to which is the Gothic church of *S. Francesco*. In the right transept of the latter are the tombs of Pope Clement IV. (d. 1268), to the right, and Hadrian V. (d. 1276), to the left; to the left of the high-altar is a cardinal's tomb of 1536, and in the left transept another of 1445.

Outside the Porta Fiorentina lies the *Giardino Pubblico*, with its gay flower-beds, and busts of Victor Emmanuel, Cavour, and Garibaldi.

Excursions. About 1¼ M. to the N.E. of Viterbo, towards Orte (one-horse cab ½ fr.), is the handsome pilgrimage-church of *S. Maria della Quercia* (1470-1525), the façade of which is erroneously said to have been designed by *Bramante*. One of the two courts of the adjoining Dominican monastery has a Renaissance loggia supported on Gothic foundations; both courts have pretty fountains. — About 1¼ M. farther on is the small town of *Bagnaia*, with the charming *Villa Lante*, built in the 15-16th cent., the summer-residence of the ducal family of that name, with fine fountains and splendid oaks (visitors admitted; carr. to the Quercia and Bagnaia and back, with stay at both places, 2 fr.).

About 2 M. to the W. of Viterbo is the *Bulicame*, a warm sulphurous spring, mentioned by Dante (Inf. xiv, 79) and still used for baths. The attractive road thither (¾ hr.; turn to the right behind the Palazzo Pubblico) commands a fine view of Viterbo. — To Castel d'Asso, see p. 75.

Several expeditions interesting both to antiquarians and to lovers of the picturesque may be made from Viterbo to the surrounding ruins of ancient Etruscan Cities. The volcanic nature of the district, indicated by the profound ravines and fissures of the surface, and the dreary desolation which prevails, combined with the proximity of graves of 2000 years' antiquity, impart an impressive sadness to the scene. — The inns are generally very unpretending.

About 1¼ M. to the N. of Viterbo, on the W. side of the road to *Civitella d'Agliana*, near the *Casale del Fontanile*, are the ruins of **Ferento**, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice. The return to Viterbo through the romantic valley of the Acqua Rosa is recommended.

A Vettura-Corriera, which takes passengers, leaves Viterbo daily for Toscanella, 12½ M. to the W., on the road to Corneto (p. 5), and a diligence also plies thither thrice a week in 3 hrs.

Toscanella (625 ft.; *Albergo Marcoaldi*), the ancient *Toscania*, is a mediæval-looking town of 3600 inhab., with walls and towers. Outside the Viterbo gate is a picturesque ravine, with several Etruscan tombs. Amidst the ruins of the ancient *Arx*, on the height to the right, is the Romanesque church of *S. Pietro*, dating from the 9th cent., and restored in 1039, though part of the florid façade is later. In the interior are a tabernacle of 1093, choir-screens from the original church, and (to the right of the choir) frescoes of the 11th century. The crypt is ancient. The custodian lives adjacent, in the dilapidated bishop's palace. — The somewhat later church of *S. Maria*, in the valley, is essentially an edifice of the close of the 11th cent., but the picturesque façade dates from the following century. The pulpit has been put together out of ancient and modern fragments. Custodian at the Palazzo Comu-

nale. Both churches are now disused. — The small *Garden of the Countess Campanari*, in the lower part of the town, containing several sarcophagi with lifesize portraits of the deceased on the lids and an imitation of an Etruscan tomb, is interesting. *Signor Carlo Campanari*, late husband of the proprietrix, and his father conducted many of those extensive excavations which have filled the museums of Europe with Etruscan vases, goblets, mirrors, etc.

Castel d'Asso, popularly known as *Castellaccio*, 5 M. to the W. of Viterbo, may be visited on horseback or on foot (lights should not be forgotten by those who intend to explore the tombs). Passing the Bulicame (p. 74), the road traverses a moor and leads to the valley, which contains a succession of *Etruscan Tombs*, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt; numerous inscriptions. On the opposite hill are the picturesque ruins of a mediæval castle and the scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

About 9 M. to the S.W. of Viterbo, with which it is connected by diligence, lies **Vetralla** (3500 inhab.), near the Roman *Forum Cassii*. At the entrance, near the Osteria, is *S. Francesco*, a basilica of the 12th cent., with a tomb of the 14th. From Vetralla a visit may be paid (with guide) to the *Necropolis of Norchia*. We follow the road to Corneto for about $2^1/_4$ M., and then a rough track over a bleak moor for 3 M. more. The valley of graves here is similar to that of Castel d'Asso, but more imposing. Two of the tombs are Greek in style. On the other side of the valley a town named *Orcle* stood in the 9th cent., of which only the ruins of the castle and church now remain. — *Bieda*, the ancient *Blera*, now a poor village, $4^1/_2$ M. to the S. of Vetralla, possesses similar rock-tombs and two ancient bridges. The scenery is striking.

The high-road from Viterbo forks at Vetralla: the W. branch proceeds viâ *Monte Romano* to Corneto (diligence on fixed days; see p. 5), the S.E. to (11 M.) Sutri (p. 76).

The high-road from Viterbo to Rome (47 M.) is now rarely traversed by tourists. A railway viâ Bracciano (p. 392) is being built; meanwhile a diligence runs daily; one-horse carriage, about 40 fr., bargain necessary. The detour viâ Sutri is recommended for driving, but as the inns are mostly poor, provisions should be taken. — The high-road gradually ascends the now sparsely wooded height of *Mons Ciminius*, once considered the impregnable bulwark of central Etruria, until the Consul Q. Fabius, B.C. 308, successfully traversed it and signally defeated the Etruscans. The culminating point of the pass (2850 ft.; no inn), on which lies an old post-station, commands an admirable view to the N. and W. as far as the sea. A little farther on we enjoy a beautiful view of the Roman Campagna. To the right, below, lies the small, round *Lago di Vico*, the *Lacus Ciminius* (1700 ft.), an extinct crater surrounded by woods.

About 9 M. from Viterbo by a farm a road diverges to the left from the road to Rome, and leads in $^1/_2$ hr. through wood to the little hill-town of **Caprarola** (about 4900 inhab.). The lofty **Palazzo*

Farnese here, built about 1547-49 by *Vignola* for Cardinal Alexander Farnese, nephew of Paul III., is one of the most magnificent châteaux of the Renaissance.

The château, the property of the ex-king Francis of Naples, is let to *Dr. K. Ohlsen*, who has carefully maintained the building and filled the rooms with works of art. The ground-plan is pentagonal, with a central rotunda; the round central court, with its arcades, is adjoined by five wings of equal size. The chief façade looks towards the town (N.E.). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Giovanni*, and *Taddeo Zucchero* and *Antonio Tempesta*. The fine view ranges across the hilly country with the ancient Etruscan cities of Nepi, Sutri, and Falerii, to the Soracte; in the distance rise the dome of St. Peter's and the Volscian hills, to the E. the Apennines, and to the S.E. the Abruzzi. The beautiful gardens are embellished with fountains and statues, and with the charming *Palazzina*, also designed by Vignola. — The fruit-trees cultivated by Dr. Ohlsen enjoy a wide reputation. — From Caprarola to *Cività Castellana*, see p. 70.

Farther on, on the road to Rome, about 12½ M. from Viterbo, is *Ronciglione* (Albergo Aquila d'Oro, rustic), a beautifully situated little town (5400 inhab.), commanded by a ruined castle.

About 2½ M. to the S. of Ronciglione, on the road from Vetralla (p. 75), picturesquely situated on the crest of an isolated volcanic hill, is **Sutri** (2300 inhab.), the ancient Etruscan *Sutrium*, frequently mentioned as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus in B.C. 389 *(Claustra Etruriae)*. In 383 it became a Roman colony. The deep ravine contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side (said to be so named after M. Furius Camillus), now built up. Outside the Porta Romana, at the foot of an eminence near the Villa Savorelli, is situated an *Amphitheatre*, hewn in the rock, dating from Augustus, erroneously regarded by some as Etruscan (axes 55 and 44 yds. respectively). The rocks above contain numerous tomb-chambers, one of which has been converted into a church, where, according to various local traditions, the early Christians used to celebrate divine service. A legend attaching to the *Grotta d'Orlando*, near the town, describes it as the birthplace of the celebrated paladin of Charlemagne.

A bridle-path leads in 2 hrs. from Sutri to the *Lake of Bracciano* and *Trevignano* (p. 392). — A diligence plies from Sutri to Rome.

The road from Vetralla intersects the road to Rome, 4 M. to the E. of Sutri and 6¼ M. to the S.E. of Ronciglione, and reaches, 2½ M. farther to the E., the little town of —

Nepi (2200 inhab.), the Etruscan *Nepete* or *Nepet*, afterwards *Colonia Nepensis*, now an episcopal seat and surrounded by mediæval walls and towers. The elegant Renaissance *Palazzo Municipale*, in the market-place, contains a few Roman sculptures and inscriptions. The *Cattedrale* dates from the 11th cent., but its crypt is older. The picturesque ruined *Castello*, to the E. of the town, occupies the

site of an ancient castle rebuilt by Pope Alexander VI., and restored by Paul III. Lucretia Borgia resided here in 1500 after the death of her first husband. Below the castle, near the Porta Romana, are some squared blocks of tufa belonging to *Etruscan Walls*.

A road, beginning beside the imposing aqueduct which crosses the *Rio Falisco* at the entrance to the town, leads to the right to (¾ M.) Castel S. Elia. The ancient church of *S. Elia*, built about 1000, containing numerous frescoes of the 11th cent., an old pulpit, and crypts, is now preserved as a 'monumento nazionale' (key at the sindaco's). The view from the Campo Santo is strikingly beautiful.

From Nepi a high-road runs to (7½ M.) Cività-Castellana (p. 69).

From the above-mentioned cross-roads, the route to Rome leads to (1¼ M.) *Monterosi*, where it joins the high-road from Sutri to Rome, the ancient *Via Cassia* (p. 389), and thence proceeds through a peaceful but attractive district viâ *Le Sette Vene* (no inn) and *Baccano* to (11 M.) *La Storta* (p. 390). About 1 M. before La Storta the road to the ruins of *Veii* (p. 390) diverges to the left. — From La Storta to Rome, see p. 390.

11. From Perugia to Foligno and Orte *(Rome)*.

77 M. Railway in 4-4½ hrs. (fares 14 fr. 5, 9 fr. 85, 6 fr. 35 c.; express 15 fr., 10 fr. 55 c.). — The most interesting points are *Assisi*, *Spoleto*, and *Terni*. It is sometimes advisable to exchange the railway for the road; in this way the Tomb of the Volumnii (p. 57) may be visited by driving from Perugia to Assisi, and the temple of Clitumnus between Foligno and Spoleto (p. 84). — From Perugia to Rome, 128 M., in 5¾-7¾ hrs.

Perugia, see p. 48. The train descends, passing through several tunnels. To the left we obtain a glimpse of the tomb of the Volumnii (p. 57). 7 M. *Ponte S. Giovanni*. The train crosses the Tiber, the ancient frontier between Etruria and Umbria, and the *Chiascio*. 13 M. *Bastia*.

15 M. *Assisi*. The town lies on a hill to the left (omn. 1, there and back 1½ fr.).

Before ascending to Assisi the traveller should visit the magnificent church of *S. Maria degli Angeli, about ¼ M. to the W. of the station, on the site of the original oratory of St. Francis. It was begun in 1569 by *Vignola*, after whose death in 1573 it was continued by *Galeazzo Alessi* and completed by *Giulio Danti*. The nave and choir were re-erected after the earthquake of 1832, but the dome had escaped injury.

The interior contains, below the dome, the Oratory of the saint (called *Portiuncula*), the cradle of the Franciscan order, on the façade of which is the 'Miracle of Roses', a vision of St. Francis, a fresco by *Fr. Overbeck* (1829); built in on the other side, to the left, is part of an altar of the 9th cent.; frescoes by *Presbyter Ilarius de Viterbo* (1393). — In the *Cappella di S. Giuseppe* in the left transept is an altar with terracotta reliefs by *Andrea della Robbia* (Coronation of the Virgin, St. Francis receiving the stigmata, St. Jerome). — To the E. of the sacristy is a little garden in which the saint's thornless roses bloom. Adjacent are the *Cappella delle Rose*, containing frescoes from the life of the saint by *Tiberio*

d'Assisi (1518), and the hut of St. Francis, over which an oratory was erected by Bonaventura and adorned with frescoes by *Lo Spagna*.

A beautiful path leads from S. Maria degli Angeli to Assisi in 3/4 hr.

Assisi. — **Hotels.** *Albergo del Subasio (Pl. a; C, 3), with a fine view, adjoining the monastery of S. Francesco, R., L., & A. 2½, B. 1, déj. 2½, D. 3½ fr.; *Leone (Pl. b; D, 3), Piazza del Vescovado, R., L., & A. 1½, déj. 2½, D. 4 (both incl. wine), pens., even for a short stay, 7, omn. 1 fr.; Minerva, near the Porta S. Pietro (Pl. C, 3), R., L., & A. from 1¼ fr., unpretending; Biagetti, near S. Maria degli Angeli (p. 77).

Photographs from Giotto's frescoes sold by *P. Lunghi*, in the Piazza near S. Francesco, and by *G. Carloforti*, Via Portica 8.

Assisi (1345 ft.), a small town and episcopal see (pop. 3700), the ancient Umbrian *Asisium*, where in B.C. 46 the elegiac poet *Propertius*, and in 1698 the opera-writer *Pietro Metastasio* (properly *Trapassi*, d. at Vienna in 1782) were born, stands in a singularly picturesque situation.

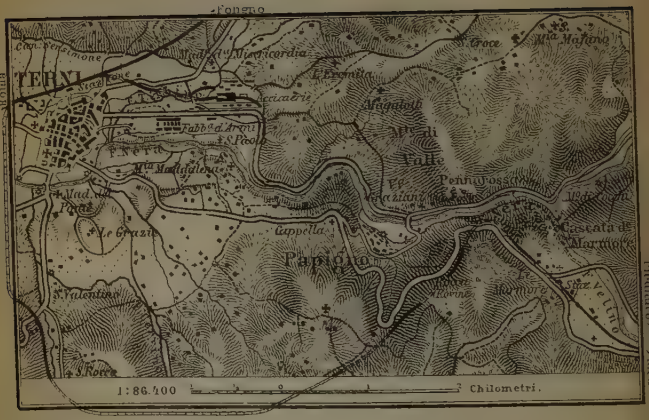
It is indebted for its reputation to *St. Francis*, one of the most remarkable characters of the middle ages, who was born here in 1182. He was the son of the merchant Pietro di Bernardone and his wife Pica, and spent his youth in frivolity. At length, whilst engaged in a campaign against Perugia, he was taken prisoner and attacked by a dangerous illness. Sobered by adversity, he soon afterwards (1208) founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by Innocent III., and in 1223 by Honorius III. Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (Seraphic Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*. St. Francis died on 4th Oct., 1226, and in 1228 was canonised by Gregory IX. Dante (Paradiso 11, 50) says of him that he rose like a sun and illumined everything with his rays. In the 18th cent. the Franciscan Order possessed 9000 convents with 150,000 monks; and the general of the order was subject only to the pope.

Having reached the town, we proceed to the left to the conspicuous old *Monastery of the Franciscans on the brow of the hill, which was finished soon after 1228 upon massive substructures. It was suppressed in 1866, but a few monks have been allowed to remain here till their death. Part of the building has been converted by government into a school for the sons of teachers. Visitors are admitted by the iron gate to the left of the entrance to the lower church. Besides several frescoes of the 16th and 17th cent. in the refectories, the fine *Choir-stalls by *Domenico da S. Severino*, brought in 1882 from the upper church, dating from 1500, and adorned with admirable carving and inlaid figures of saints, are particularly worthy of attention. From the external passage a magnificent view of the luxuriant valley is enjoyed.

The two *Churches, erected one above the other, are objects of great interest. The *Crypt*, with the tomb of the saint, was added in 1818, when his remains were re-discovered.

The *Lower Church, still used for divine service, is always accessible; entrance by a side-door on the terrace (best light in the forenoon). It was begun in 1228, according to Vasari, by *Jacopo Tedesco*

A
B
C
D
E
F
1
2
3
4
1. Antiche mura di sostruzione D 2, 3, E 3
2. Monte Frumentario C 3
3. Oratorio C 2, 3
4. Ospedali C 2 3
5. Palazzo comunale D 3
6. Ruderi del Teatro E 3
7. Seminario D 3
8. Teatro Metastasio D 3
9. Tempio di Minerva D 3
10. Torre e palazzo del Popolo D 3
F. Jescio
Chiesa diruta
S. Francesco
Pta S. Giacomo
Rocca Maggiore
Pta S. Francesco
Pta S. Pietro
S. Pietro
Pta Perlici
Arcivescovo
Duomo
S. Maria Maggiore
Pta Moiano
S. Chiara
Cappuccini
Piazza Nuova
Piazza Vecchia
Fonte Marcella
Via del Duomo
Via Perlici
Via Arcivescovo
Via Portica
Via Moiano
Via Cappuccini
Via Pace
Via Fontebella
Via Portica Superiore
Via Portica Inferiore
Via Fontebella Superiore
Via Fontebella Inferiore
Via Arco Piano
Via Arco Piano Superiore
Via Arco Piano Inferiore
Via Arco Piano Superiore
Via Arco Piano Inferiore
Via Arco Piano Superiore
Via Arco Piano Inferiore


Fonsno
TERNI
Via Flaminia
Via Maratona
Papigno
Cappella
Via Nuova
Via Appia
S. Valentino
S. Rocco
1:86.400
Chilometri.

but after 1232 *Filippo da Campello* appears as the architect in charge. Originally the church consisted of a nave of four bays with groined vaulting supported by wide circular arches, a W. transept, and a semicircular apse. About 1300 the Gothic chapels and the E. transept were added, while the S. portal dates from about the same period, though the vestibule in front of it, with its rich Renaissance decoration, was not erected till the 15th century.

To the right of the entrance is a tomb of the 14th cent., with an urn of porphyry, beside which is the magnificent 'Tomb of the Queen of Cyprus', of the close of the 13th cent., the recumbent figure on which probably represents *Jean de Brienne*, king of Jerusalem and Byzantine emperor (d. 1237). — The adjoining Cappella di S. Antonio Abbate contains the tombs of a count of Spoleto and his son (14th cent.). — Opposite the entrance is the Cappella del Crocefisso, with some unimportant frescoes; by the pillar to the left, consecration as cardinal of Egidius Albornoz (d. 1367), founder of the chapel, who is buried here. Fine stained-glass windows of the 14th century.

The Nave was painted by predecessors of Cimabue. The hexagonal Cappella di S. Martino, the first on the left, is adorned with frescoes of scenes from the life of the saint, by *Simone Martini* of Siena. — Above the pulpit: Coronation of the Virgin, by *Giottino*. — To the right of the nave are (1) the Cappella di S. Stefano, with frescoes from the life of the saint, by *Dono dei Doni* (1560); (2) Cappella di S. Antonio da Padova, the frescoes in which have been repainted; and (3) the Cappella di S. Maddalena, adorned with frescoes, representing scenes from the life of the saint and of Maria Ægyptiaca, by a *Pupil of Giotto*, who has here partly copied some of his master's pictures at Padua.

The Right Transept contains on its right wall Scenes from the life of Jesus, by *Giotto*, assisted by his pupils. Adjacent, Madonna with angels and St. Francis, by *Cimabue*. — On the left wall the series of frescoes from the life of Jesus is continued: Flight into Egypt, Massacre of the Innocents, Jesus in the Temple; St. Francis, and Death as Conqueror. — On the N. transverse-wall: Miracles of St. Francis and the Annunciation, by *Giotto;* Saints and Madonna, by *Simone Martini*. — At the end of the S. transept is the Cappella del Sacramento, with frescoes from the life of St. Nicholas, by a *Pupil of Giotto*, and the tomb of Cardinal Gian Gaetano Orsini (d. 1339), who is represented in the stained-glass windows.

The High Altar occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the groined vaulting, containing the famous *Frescoes of Giotto, illustrative of the vows of the Franciscan order: poverty, chastity, and obedience; the fourth painting is an apotheosis of St. Francis. The first picture represents the nuptials of St. Francis with Poverty in rags; Hope, next to whom is Love, has handed the ring to the bride. In the next picture Chastity appears in a tower, while in the foreground a monk is being baptised by angels. Purity and Bravery are bestowing on him a banner and shield, while on the right angels, with penances as their weapons, are combatting the demons of lust. Obedience, enthroned between Prudence and Humility, is further symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions (such as abound in Dante), most of which will be readily understood by those who are versed in the fanciful combinations of the period.

The Left Transept contains Scenes from the Passion, on the right wall, and in front, on the left wall, a Madonna between SS. Francis and John, by *Pietro Lorenzetti*. — In the Cappella di S. Giovanni, to the left, is a Madonna with saints, by *Lo Spagna* (1516).

In the Sacristy, over the door of the second apartment, is a portrait of St. Francis, dating from the close of the 13th century.

The Crypt (p. 78) is approached by a double staircase, and is lighted with candles when visited by strangers. — Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The *Upper Church (completed in 1253), the frescoes of which are undergoing restoration, is entered either by the principal portal, or (by applying to the sacristan) from the lower church. The church is in the form of a Latin cross, with fine Gothic windows. The E. side possesses a Gothic portal. The pulpit in the nave dates from the 14th century.

The W. end of the church is adorned with much-damaged frescoes by *Cimabue* (or according to some, by *Giunta Pisano*). In the S. Transept, as we enter from the lower church, are a Crucifixion, Scenes from the Apocalypse, angels, and saints; in the Choir, Assumption and Death of the Virgin, and a bishop's throne of 1260; in the N. Transept, a Crucifixion, and History of St. Peter. In the vaulting of the choir and nave are Evangelists and Church Fathers. — Nave. In the upper section of the S. wall are sixteen scenes from Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the N. side, sixteen scenes from the New Testament, from the Annunciation to the Descent of the Holy Ghost, by *Pupils of Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight scenes from the life of St. Francis, probably by *Giotto* and his contemporaries: 1. (at the right transept) St. Francis receives honour while a youth; 2. He clothes the poor; 3. His vision of a palace and weapons; 4. Warned by the crucifix in S. Damiano; 5. Restores his apparel to his father, and is enveloped in a bishop's cloak; 6. Appears to Pope Innocent III., supporting the Lateran; 7. Receives licence to preach; 8. Appears to his brethren in a fiery chariot; 9. Vision of his appointed seat in heaven; 10. Expels evil spirits from Arezzo; 11. Offers the ordeal of fire to the Sultan; 12. Hovers in the air while praying; 13. The infant Christ awakes in the saint's arms, as the latter is constructing a manger for the Christmas festival; 14. Miraculous production of a spring of water; 15. Sermon to the birds; 16. Predicts the death of a nobleman; 17. Preaches before Honorius III.; 18. Appears at the Council of Arles; 19. Receives the stigmata; 20. His death; 21. Appears to a dying man; 22. A doubter convinced by the stigmata; 23. Parting from St. Clara; 24. Canonisation; 25. Appears to Pope Gregory IX.; 26. Cures a wounded man in Spain; 27. Confesses a dead woman; 28. Frees a repentant heretic.

Quitting the upper church and emerging on the space in front of it, we descend the steps to the right and follow the unpaved street ascending thence to the Via Principe di Napoli, which leads us to the Civile Nosocomio (a hospital on the right, No. 11), the chapel of which is adorned with frescoes by *Mezzastris* (p. 82) and *Matteo da Gualdo* (1468), representing the miracles of SS. Anthony and James the Great. Farther on, to the right of the fountain, is an arcade of the 13th cent., formerly the *Monte Frumentario*.

In the Piazza Vittorio Emanuele rises the beautiful portico of a *Temple of Minerva (Pl. 9; D, 3), with six columns of travertine, converted into a church of *S. Maria della Minerva*. Ancient inscriptions immured in the vestibule. Adjacent to the church is the entrance to the ancient *Forum*, which corresponded to the present Piazza, but lay considerably lower. In the forum a *Base* for a statue, with a long inscription (fee $1/2$ fr.).

The *Chiesa Nuova* (Pl. D, 3), a small but tasteful edifice of 1615, reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born.

The Piazza S. Rufino, in the upper town, is embellished with a *Statue of St. Francis*, by Giov. Dupré, erected in 1882.

The Cathedral of S. Rufino (Pl. E, 3), named after the first bishop (240), was completed in 1140, and the crypt in 1228. The ancient façade is adorned with three fine rose-windows. The interior was modernised in 1572. In the nave, to the right, is a Madonna with four saints by *Niccolò da Foligno*. Fine choir-stalls by *Giovanni da Sanseverino* (1520).

From the cathedral an unpaved road descends to the left to the Gothic church of S. Chiara (Pl. E, 4), near the gate, probably erected by *Fra Filippo da Campello* in 1257. The massive buttresses have been recently restored. Beneath the high-altar are the remains of S. Clara, who, inspired with enthusiasm for St. Francis, abandoned her parents and wealth, founded the order of Clarissines, and died as first abbess. A handsome crypt of different coloured marbles has recently been constructed about her tomb. On the arch above the high-altar, frescoes by *Giottino* (?); those in the Cappella di S. Agnese (right transept) are erroneously attributed to *Giotto*.

The *Giardino Pubblico* (Pl. F, 4), between the Porta Nuova and the Porta Cappuccini, contains some fine oaks and commands a good view of the town and its fertile valley. A little way beyond the Porta Cappuccini, at the E. end of the town, are the ruins of a Roman *Amphitheatre* (Pl. F, 3). — About $1/2$ M. outside the gate is the Capuchin monastery of *S. Damiano*, the cloisters of which contain frescoes by Eusebio di San Giorgio (1507) representing the Annunciation and St. Francis receiving the Stigmata.

A magnificent *View of the town and environs is obtained from the *Castello* or *Rocca Maggiore* (Pl. D, E, 2), above the town, reached from the piazza in about $1/2$ hr. The tower should not be ascended without the assistance of a guide, who is to be obtained, with ladders and lights, at the hotel.

In a ravine of the *Monte Subasio* (3610 ft.), at the back of Assisi, is situated the hermitage *delle Carceri*, to which St. Francis retired for devotional exercises. Near the chapel are a few apartments built in the 14th cent., and the rock-bed of the saint (on foot $1 1/2$, with donkey 1 hr.).

From Assisi to Spello a very beautiful drive of 6 M. (one-horse carr. 4-5 fr.). By train it is reached in 13 minutes. To the right of the road as the town is approached are the ruins of an amphitheatre of the imperial period, but they are not visible from the railway.

22 M. **Spello** (2400 inhab.), picturesquely situated on a mountain-slope, is the ancient *Colonia Julia Hispellum*. The gate near the station, with three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and portions of the wall, are ancient.

The **Cathedral of S. Maria Maggiore*, built in the 16th cent. by Rocca da Vicenza (façade later), contains good paintings.

The bénitier to the right of the entrance is formed of an ancient cippus. To the left the Cappella del Sacramento with frescoes by *Pinturicchio* (1501): on the left, the Annunciation (with the name and

portrait of the painter); opposite to us the Adoration; to the right, Christ in the Temple; on the ceiling, four Sibyls. — The Choir contains a magnificent canopy in the early-Renaissance style. On the left a Pietà, on the right a Madonna by *Perugino*, 1521. — In the Sacristy, a Madonna by *Pinturicchio*.

S. Francesco (or *Andrea*), consecrated in 1228 by Gregory IX., contains in the right transept an altar-piece, Madonna and saints, by *Pinturicchio* (1508), with a copy of a letter by *G. Baglione* to the painter painted upon it.

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here (p. 78). In the *Pal. Comunale* and on the church-wall of *S. Lorenzo* are Roman inscriptions. *S. Girolamo*, outside the town, contains an interesting Betrothal of the Virgin by Pinturicchio. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Traces of the earthquake of 1831 are still observed.

The train crosses the *Topino* and reaches —

25 M. **Foligno**, the junction of the Ancona line (R. 14).

Halt of 20 min.; mediocre *Refreshment Room.* — *One-horse Carriage* to the town (¼ M.) 40 c. — **Hotels.** Posta, by the gate, Via della Fiera, the main street, R., L., & A. 3, D. 4 fr., with restaurant and café; Umbria, clean. — *Trattoria Falcone*, Via della Fiera.

Foligno, near the ancient *Fulginium*, a town with 8700 inhab., and an episcopal residence, lies in a fertile district. In 1281 it was destroyed by Perugia, from 1305 to 1439 it was governed by the celebrated family of the Trinci, and in 1439 annexed to the States of the Church. The earthquake of 1832 occasioned serious damage.

At the entrance to the town a marble statue was erected in 1872 to the painter *Niccolò di Liberatore*, surnamed *l'Alunno*, the head of the school of Foligno (p. 49). Public grounds behind it.

The *Corso Cavour* leads to the Piazza Vittorio Emanuele.

The Via Giuseppe Piermarini on the right conducts us to the Pinacoteca, in the old *Ospizio di Mendicità*, which contains a few Roman sculptures (relief with circus games) and some paintings by Umbrian masters: *Pier Antonio Mezzastris of Foligno*, 1. Madonna and angels, 3. Madonna with SS. John and Dominic, 4. Crucifixion, 5. Madonna with SS. Francis and John; in the middle, 57. *Dono dei Doni*, St. Catharine. — Hence we follow the Via Umberto I., pass through the gate on the right, and turn once more to the left to *SS. Annunziata* (beginning of the 16th cent.), which contains a Baptism of Christ, by *Perugino*; in the sacristy (now a joiner's shop) is a fine Entombment by *Montagna* (?).

In the Piazza Vittorio Emanuele is the side-façade of the Cattedrale S. Feliciano, with a Romanesque portal (1201). The interior was modernised in the 16th and 17th centuries. To the left of the choir is an octagonal chapel, by *Antonio da Sangallo the Younger* (1527); some of the columns in the crypt date from the 9th century. — Opposite the side-portal is the *Palazzo Orfini*, with a Renaissance façade, unfortunately much injured. On the E. side

of the piazza rises the *Palazzo del Governo*, the seat of the Trinci in 1398-1439. The chapel on the upper floor (custode in the Municipio, at the other end of the market-place) contains frescoes by *Ottaviano Nelli* (1424; history of the Virgin, Joachim, and Anna; in the vestibule, Romulus and Remus).

The Via Principe Amedeo, No. 22 in which, on the right, is the handsome *Palazzo Deli* (1510), leads to the Piazza Giordano Bruno. The old church of *S. Maria infra Portas*, in this piazza, with a portico of the 8th cent., contains numerous but mostly faded frescoes of the Umbrian school. The Gothic church of *S. Domenico*, opposite, is now a gymnasium (Palestra Ginnastica).

The *Scuola d'Arti e Mestieri*, in the street of that name diverging from the Via Principe Amedeo, contains casts of many almost inaccessible monuments of Umbrian art, including the 'Temple of Clitumnus' (p. 84). — In the Piazza S. Niccolò is the church of S. Niccolò, the second chapel to the right in which contains a large altar-piece (Adoration of the Child, with twelve saints at the sides) by *Niccolò da Foligno* (1492); the chapel to the right of the high-altar is adorned with a Coronation of the Virgin, by the same master.

About 4 M. to the E. of Foligno, on the slope of the hills, is situated the *Abbadia di Sassovivo*, with cloisters built in 1229, resembling those of S. Paolo Fuori at Rome (p. 350).

About 5 M. to the W. of Foligno is **Bevagna** (1800 inhab.), on the *Clitumnus*, the ancient *Mevania* of the Umbri, celebrated for its admirable pastures, with remains of an amphitheatre and other antiquities. The little churches of *S. Silvestro* and *S. Michele*, dating from the 12th cent., have façades by *Binellus* (1195) and *Rodulfus* (1201) respectively. The former is restored as a 'national monument'.

From Bevagna (or from Foligno direct, 6 M.) we may visit the lofty **Montefalco** (*Alb. dell' Orso*, poor; *Posta*, near the gate), with about 1100 inhab., probably on the site of the Umbrian *Urvinum Hortense*, one of the best places for the study of Umbrian painting. The church of S. Leonardo, by the Porta di Spoleto, contains a Madonna and saints by *Francesco Melanzio* of Montefalco (1515). In S. Agostino are a Madonna, and saints, of the *Umbrian School* (1522; left wall). One of the most interesting churches is S. Francesco, built in the 14th cent., with a portal of 1585. On the entrance-wall, Annunciation and Nativity, by *Perugino;* wall of left aisle, Madonna and saints by *Tiberio d'Assisi* (1510); Crucifixion, Miracles of St. Anthony, *School of Benozzo Gozzoli;* Madonna, an archangel, four saints, *Umbrian School* (1506); last chapel in the left aisle, Crucifixion and Christ appearing to Mary Magdalene, *School of Giotto.* The choir is adorned with *Frescoes by *Benozzo Gozzoli* (1452), representing the legend of St. Francis, with portraits of popes, cardinals, and church-fathers; below the window, portraits of Dante, Petrarch, and Giotto. The most important of the frescoes on the wall of the right aisle are those by *Benozzo Gozzoli* (1452; Crucifixion, Christ blessing, four church-fathers, Madonna and four saints). — The Pinacoteca, in the principal piazza, adjoining the Municipio, contains three saints by *Lo Spagna* (?), a Madonna by *Benozzo Gozzoli* (?), and numerous other unimportant works. — The church of S. Fortunato, 1 M. beyond the Porta di Spoleto, also possesses several interesting paintings. In the Papella die S. Francesco (to the left in the court), Legend of St. Francis, by *Tiberio d'Assisi* (1512); in the nave, seven angels by *Benozzo Gozzoli;* in the choir, Madonna and saints, by *Franc. Melanzio* (1528); right aisle, Madonna adoring the Holy Child, by *Ben. Gozzoli* (1450). — A walk round the walls of the town affords magnificent *Views of the Umbrian plain.

The Railway traverses the luxuriant, well-watered valley of the *Clitumnus*, whose herds of cattle are extolled by Virgil, to —

30 M. **Trevi** (*Locanda*, near the Porta del Lago, poor). The small town (1200 inhab.), the ancient *Trebia*, lies picturesquely on the steep slope to the left. The *Pinacoteca* in the Municipio contains three works by Lo Spagna (1. Coronation of the Virgin, 61. St. Cecilia, 65. St. Catharine). The church of *S. Emiliano*, 12th cent., possesses an interesting portal (St. Æmilian between two lions) and three richly-ornamented altars by Rocco da Vicenza (1521).

About ½ M. beyond the Porta del Lago lies the church of S. Martino (key at the Caffè Cecchini). In the outer chapel is a Madonna in glory, surrounded with four saints, by *Lo Spagna* (1512); above the entrance, Madonna and two angels, by *Tiberio d'Assisi;* in the interior, St. Martin by *Lo Spagna* (? to the left), and Madonna, St. Francis, and St. Anthony, of the *School of Foligno* (to the right). — The church of S. Maria delle Lagrime, ¾ M. from the Porta del Cieco, on the way to the railway-station, was built in 1487 by *Antonio da Firenze* and possesses a fine portal by *Giovanni di Gian Pietro da Venezia*, added in 1511. In the 1st chapel to the left is a Resurrection, by an *Umbrian Painter;* in the transept, to the left, Entombment, by *Lo Spagna;* 2nd chapel to the right, Adoration of the Magi, by *Perugino;* 1st chapel to the right, Annunciation, *Umbrian School.*

The small village of *Le Vene*, 4½ M. from Trevi, is next passed. Near it, to the left, we obtain a glimpse of a so-called *Temple*, sometimes regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8). The elegant little building, however, now known as the church of *S. Salvadore*, was constructed of the materials of ancient tombs, probably not earlier than the fifth cent., as the Christian emblems (the vine and the cross), the twisted marble columns on the façade, and various inscriptions in the crypt and on the foundations testify. Near Le Vene the abundant and clear *Source of the Clitumnus*, beautifully described by Pliny, wells forth from the limestone-rock, close to the road. On the height to the left is the village of *Campello*. On the way to (6 M.) Spoleto, to the left, in the village of *S. Giacomo*, is a church the choir of which is adorned with frescoes by *Lo Spagna* (Coronation of the Virgin. Legend of St. James of Compostella; 1526). Beautiful road through richly cultivated land.

40½ M. **Spoleto.** The town is ¾ M. distant; one-horse carr. ½ fr. *Albergo & Ristorazione di Filippo Lucini, Via S. Caterina 1, in the upper town, near the theatre, R., L., & A. 2½, luncheon 2, D. 3-5 (both incl. wine), pens. 5-7½ (less for a long stay), omn. ¾ ft.; Posta, in the lower part of the town, near the railway-gate. — *Trattoria della Ferrovia*, to the right of the gate. — **Caffè della Nazione* and *Birreria*, Corso Vitt. Emanuele. — *Baths*, Piazza S. Luca. — *Photographs* at Canè's.

Spoleto, the ancient *Spoletium*, very early the seat of a bishop, now an archiepiscopal see, is a busy town, beautifully situated, and containing some interesting objects of art. The chief occupations of its 77,000 inhab. are the gathering of truffles in the surrounding woods and the preparation of preserved meats, vegetables, and fruits. Mining is also carried on.

In B. C. 242 a Roman colony was established in the ancient Umbrian town, and in 217 it vigorously repelled the attack of Hannibal, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of Totila and his Goths, after the fall of the W. Empire, though Theodoric the Great favoured it. The Longobards founded a duchy here (as in Benevento) in 569, the first holders of which were *Faroald* and *Ariulf*. After the fall of the Carlovingians, *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who was murdered in 898. In 1155 the prosperous town was destroyed by Frederick Barbarossa; and in the beginning of the 13th cent. it was incorporated with the States of the Church. The *Castle* of Spoleto, known as La Rocca, originally founded in pre-Roman times, was rebuilt in 1364 by Cardinal Albornoz, and completed by Pope Nicholas V. In 1499 it was inhabited by Lucretia Borgia. It fell into the hands of the Piedmontese on 18th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

Entering by the town-gate and following the main street which traverses the lower part of the town, we reach (5 min.) a gateway of the Roman period, called the *Porta d'Annibale*, or *Porta della Fuga*, in allusion to the above-mentioned occurrence.

We may continue to follow the Strada Umberto, ascending the hill in a wide curve, or take one of the direct but steep side-streets. Inclining towards the left, near the top, we come to the —

*Cathedral of S. Maria Assunta, raised to its present dignity in 1067 and restored in the 12th century. The magnificent portico, in the early Renaissance style, was added in 1491 by Ambrogio d'Antonio of Milan and Pippo d'Antonio of Florence. On each side of it is a stone pulpit. Above, Christ with Mary and John, a large mosaic by *Solsernus* (1207). The richly ornamented portal, of the 11th cent., bears on the left the name of *Gregorius Meliorantius*. The lower part of the tower contains many ancient fragments.

To the right of the vestibule is a Baptistery (Cappella Eroli), containing frescoes in the style of *Giulio Romano;* the travertine font, with sculptures from the life of Christ, is of the 16th century.

The Interior of the cathedral was restored in 1644. In the chapel immediately to the right of the entrance are some fragments of frescoes by *Pinturicchio* and a Crucifixion (1187), from SS. Giovanni e Paolo. — The Choir contains *Frescoes, the masterpiece of *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470, Annunciation, Birth of Christ, and Death of Mary; in the semicircle her Coronation and Assumption damaged). At the entrance to the chapel on the left of the choir, to the left, is the *Tomb of Fra Fil. Lippi* (d. 1469). The monument was erected by Lor. de' Medici; the epitaph is by Poliziano. Opposite is the monument of an Orsini, by *Ambrogio da Milano* (1499). — The Winter-Choir, in the left aisle, contains good carving of the 15th cent., and a Madonna by *Lo Spagna*.

In the Piazza del Duomo, in front of the cathedral, probably stood the palace of the Longobard dukes. Adjacent is the *Chiesa della Manna d'Oro*, an elegant Renaissance building, founded in 1527. — On leaving the cathedral we proceed in a straight direction, slightly ascending, to the *Palazzo Arroni* (on the left) with a fine portal and graffiti of mythological scenes (16th cent.), and to the Palazzo Pubblico, containing several inscriptions and the small *Pinacoteca*.

On the entrance-wall, early mediæval sculptures. — Room II. En-

trance-wall, Handsome chimney-piece of the beginning of the 16th cent.; centre, Archaic inscription regulating the felling of timber in a sacred grove. — R. III. Entrance-wall, Madonna with saints, an admirable fresco by *Lo Spagna;* right wall, Virtues and Putti, by *Lo Spagna.* — R. IV. Right wall, Madonna, by *Bern. Campello* (1502); Adoration of the Holy Child, by *Lo Spagna* (?).

On the other side of the Palazzo, a *Roman House* with rich mosaic pavements has been brought to light. The house, originally belonging to the mother of the emperor Vespasian, has been restored and adorned with the sculptures, coins, inscriptions, etc. found on its site. — In 1891 a portion of a large *Roman Theatre* (over 370 ft. in diameter) was discovered below the Piazza Vittorio Emanuele.

The half-sunken *Triumphal Arch* said to have been built by Drusus and Germanicus, stands in the narrow street which leads to the S. from the Piazza del Mercato, the ancient Forum. The small staircase adjoining it leads to a picturesque monastery court. — From this point we may enter the lower church of *S. Ansano*, with its damaged frescoes of the 11th cent., formerly dedicated to St. Isaac, a Syrian monk who founded the hermitages on the Monte Luco (p. 87). — Farther on traces of Roman construction have been discovered in *S. Agata*, now a prison, and its little piazza. — The small church of *SS. Giovanni e Paolo*, generally difficult of access, has a subterranean oratory, with 11th cent. frescoes. — Outside the Porta S. Luca, to the right, are the church and convent of *S. Paolo* (13th cent.), now a poorhouse; adjacent is *S. Madonna di Loreto*, founded in 1572, with a later façade.

The broad street in front of the Porta S. Luca leads to the left to the church of *S. Pietro*, the cathedral until 1067, restored after its destruction in 1329. The reliefs on the façade are of different dates: those from the bestiaries (the wolf preaching; the fox feigning death) at the central portal are the oldest, and may date from the 11-12th cent.; those above (deaths of the righteous and of the sinner) are later. — At the top of Monte Luco is the small church of *S. Giuliano*, where St. Isaac founded a monastery about 500.

A road issuing from the Porta S. Gregorio on the other side of the town and skirting the river to the right, then turning to the left to the new *Campo Santo*, with its conspicuous arcades, brings us to the church of **S. Agostino del Crocifisso*, formerly *S. Salvatore*. This church was erected in the 5th or 6th cent. on the site of a Roman temple, and was destroyed at an early date. The fine ancient Roman doors have been preserved, but the ivy wreaths and consoles with which they are adorned and also the three magnificent windows which pierce the façade are the work of the Christian architects. In the interior the nave was separated by twenty Doric columns from the aisles, which were built up on the conversion of the church into a monastery. Six antique columns with a Doric entablature are still preserved in the choir; and the octagonal dome rests upon eight gigantic columns, with curious imposts. — In the neighbourhood is the small 13th cent. church of *S. Ponziano*.

The *Conte Francesco Toni's* valuable Collection of Petrefactions, in the Palazzo Toni, Piazza S. Luca, is of great interest to geologists (visitors readily admitted).

Travellers should not omit to extend their walk beyond the cathedral and the Palazzo Pubblico as follows. Ascending to the left by the Strada Vescovado, we cross the Piazza Brignone in a diagonal direction, where a memorial slab commemorates the capture of the fortress in 1860. Passing the fountain, we leave the upper part of the Piazza by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca*, now a prison. A little farther on, near a gate which here forms the entrance to the town, we perceive, to the left, polygonal foundations, being remains of the ancient castle-wall. Outside the wall is a profound ravine, spanned by the imposing aqueduct **Ponte delle Torri*, built of brick, which is used as a viaduct, uniting the town with Monte Luco. It rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). The ground-plan is apparently Roman, while the pointed arches indicate a restoration in the 14th century. A window midway affords a view. To the left on the height is perceived S. Giuliano; below is S. Pietro (see p. 86). Beyond the bridge we turn to the left, generally following the direction of the aqueduct. After 10-15 min. a more unbroken prospect is obtained, embracing the fortress and town, and the spacious valley.

The ascent of **Monte Luco**, 1½ hr., is somewhat fatiguing. Refreshments at the Franciscan convent near the top (remuneration expected). The hermitages are now used as summer-dwellings. The 'Fra Guardiano' conducts visitors to the best points of view. To the N. and E. lies the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, often snow-clad. — Returning to the right we pass the former Capuchin monastery of *S. Maria delle Grazie*, an ancient resort of pilgrims.

The RAILWAY now ascends for ¾ hr. to its culminating point on *Monte Somma* (2230 ft.). — Passing through a long tunnel, it descends rapidly viâ (51 M.) *Giuncano*.

58½ M. **Terni.** — The town is about ¼ M. from the station. The hotel-omnibuses meet the trains; a seat in a carriage ('un posto') to the piazza 30-50 c., box 20 c.

Hotels. EUROPA & INGHILTERRA, Piazza Vitt. Emanuele 2, with restaurant, R. 2-4, L. ¾, A. ¾, B. 1¼, déj. incl. wine 3, D. incl. wine 5, pens. 9, omn. ¾ fr.; ALB. & RIST. ITALIA, Via delle Colonne, R., L., & A. 1½-3, omn. ½ fr., mediocre; ALB. NUOVO, with trattoria. — *Caffè Elvezia*, near the Europa.

CARRIAGE to the Waterfalls (¾, back ½ hr.): 1 person 5, 2 pers. 7, 3 pers. 9 fr., etc. (bargaining advisable); or at the hotels 7, 10, and 15 fr. respectively, besides which a fee of ½-1 fr. is expected. — GUIDE (quite unnecessary) 3 fr. — The traveller should be abundantly provided with copper coins. At the different points of view contributions are levied by the custodians (15-20 c.); flowers and fossils from the Velino are offered for sale, also not more than 15-20 c; besides which the patience is sorely tried by the importunities of a host of beggars and guides.

Terni, (415 ft.), situated in the fertile valley of the *Nera* (the Roman *Nar*), with 9400 inhab. and several manufactories, is the ancient *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre (erroneously styled a '*Temple of the Sun*') in the grounds of the episcopal palace, Roman inscriptions in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc., are objects of interest. Pleasant walk on the ramparts, whence the beautiful Nera Valley is surveyed: to the left Collescipoli, to the right Cesi, opposite the spectator Narni.

The Waterfalls of Terni may be reached on foot in 1½ hr.; the whole excursion, including stay, requires about 4 hrs. (by carriage 3 hrs.; p. 87). Pedestrians may return by railway.

The Railway to Rieti (see *Baedeker's Southern Italy*) gradually ascends to the S., across the plain of the Nera, to (5½ M.) *Stroncone*, the station for a village of the same name on the hill. Thence the line ascends rapidly in curves, threading six tunnels. As the train emerges from the last two, we catch fine glimpses of the upper valley of the Nera. — 10 M. *Marmore* (50 min. from Terni, in the reverse direction 35 min.; fares 1 fr. 85, 1 fr. 30, 85 c.), about ½ M. from the waterfalls. The railway now ascends the valley of the Velino. — 11 M. *Piediluco* (1 hr. from Terni; fares 2 fr. 5, 1 fr. 45, 95 c.), on the W. bank of the lake, opposite the village of that name (p. 89). A boat for the transit (½ hr.; ½-1 fr.) is not always to be had without delay. By road the distance is about 2 M.

To reach the Waterfalls from the station of Marmore (*Rail. Restaurant*, good) we turn first to the right, and 80 paces beyond the pointsman's hut No. 214, cross the railway. Paying no attention to the 'Custodi delle Cascate' here lying in wait, we keep to the left, passing some cottages. We then pass through the gate on the right (when closed, fee of 10-15 c.), and still keep on to the left till we reach (6 min.) the upper fall (p. 89).

Two carriage-roads lead from Terni to the waterfalls. The New Road (4½ M.), following the right bank of the Nera, and flanked with poplars, leaves the town near the Porta Spoletina, and crosses the plain in a straight direction. On the right rises a government manufactory of weapons; on the left an armour-plate factory. We now approach the stream, the valley of which contracts. On each side tower lofty rocks, to which the luxuriant vegetation of the slopes forms a beautiful contrast. — The picturesque Old Road is reached from the piazza at Terni by passing the Albergo Europa and descending the Strada Garibaldi. We at first follow the Rieti and Aquila road, which crosses the Nera just outside the gate, traversing gardens and olive-plantations; after 2 M. (near a small chapel on the right), a broad road to the left descends into the valley of the Nera, while the high-road ascends gradually to the right. The former descends in windings past the village of *Papigno*, picturesquely situated on an isolated rock, (¾ M.) crosses the Nera, and on the right bank, near the villa of Count Castelli-Graziani, reaches the new road mentioned above (1-1¼ M. to the falls).

The celebrated falls of the *Velino* (which here empties itself into the Nera), called the **Cascate delle Marmore, are about 650 ft. in height, and have few rivals in Europe in beauty of situation and volume of water. The rivulet is precipitated from the height in three leaps of about 65, 330, and 190 ft. respectively, the water falling perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance.

The *Velino* is so strongly impregnated with lime that its deposit continually raises its bed; and the plain of Rieti (1400 ft.) is therefore frequently exposed to the danger of inundation. In ancient times Manius Curius Dentatus endeavoured to counteract the evil by the construction of a tunnel (B. C. 271), which, though altered, is to this day in use. The rising of the bed of the river, however, rendered new measures necessary from time to time. Two other channels were afterwards excavated, the *Cava Reatina* or *Gregoriana* by Fieravante Fieravanti (p. 47) in 1422, and the *Cava Paolina* by Paul III. in 1546; these, however, proving unserviceable, Clement VIII. re-opened the original 'emissarium' of Dentatus in 1598. In 1787 a new cutting was required, and another has again become necessary. The regulation of the Velino fall has long formed the subject of vehement discussions between Rieti and Terni.

The finest views of the falls are obtained from the new road and from the following points. Before reaching the falls, we may ascend a rough path to the left, leading in 10 min. to the finest view of the upper and central falls. — We now return to the road, retrace our steps (80-90 paces) to the path on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides, we ascend gradually to the left. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right *(Cava Paolina)* is full in winter only. In 12-15 min. we come to a point, where the division of the cascade is surveyed; the central fall, in the spray of which beautiful rainbows are occasionally formed, may be approached more nearly. A farther steep ascent of 15-20 min. leads to a small pavilion of stone on a projecting rock, affording a beautiful view of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), and soon reach another point of view on the left, in the garden of the first cottage (20 c.). — Following the same path for a few minutes more, we turn to the right and come to a small house; passing through its garden (10-15 c.), and between several houses, we reach in 10 min. the road to Rieti and Aquila (p. 88), and, after crossing the railway, a good osteria (No. 153). The station of *Marmore* (p. 88) is seen to the left.

If time permit, the excursion may be extended to the beautiful *Lake of Piediluco*, 1½ M. farther. Following the road, we arrive at the village of *Piediluco*, with its ruined castle, in ½ hr. (tolerable inn). On the opposite (S.W.) bank lies the railway-station (p. 88).

The Railway to Orte intersects the rich valley of the Nera. To the right on the hill lies *Cesi*, 5 M. to the N.W. of Terni, to the right of the S. Gemine and Todi road (p. 57), with remains of ancient

polygonal walls and interesting subterranean grottoes. To the left, *Collescipoli*.

66½ M. **Narni** (*Angelo*, tolerable), the ancient Umbrian *Narnia* (originally *Nequinum*), birthplace of the Emperor Nerva, Pope John XIII. (965-72), and Erasmus of Narni, surnamed Gattamelata, the well-known 'condottiere' of the 15th century. Pop. 2000. It is picturesquely situated, ¾ M. from the station, on a lofty rock (1190 ft.) on the *Nar*, now *Nera*, at the point where the river forces its way through a narrow ravine to the Tiber (omn. up 75, down 50 c.). The old castle is now a prison. — The *Cathedral*, erected in the 13th cent., with a vestibule of 1497, and dedicated to St. Juvenalis, the first bishop (369), is architecturally interesting. — The *Town Hall* contains the Coronation of Mary by *Ghirlandajo* (formerly in the monastery of the Zoccolanti, the strictest branch of the Franciscans), spoiled by retouching.

From Narni viâ Perugia by Todi, see p. 57.

From Narni a road leads to the N.W. to the (6 M.) venerable and finely situated Umbrian mountain-town of **Amelia**, Lat. *Ameria* (1390 ft.; inn outside the gate), mentioned by Cicero in his oration Pro Roscio Amerino, with admirably preserved Cyclopean walls and other antiquities.

The train turns towards the narrowing valley of the Nera, and passes close to the *Bridge of Augustus* (on the left), which spanned the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 103), leading to Bevagna (p. 83). The arch next to the left bank, 60 ft. in height, alone is preserved, while of the two others the buttresses only remain.

The train continues to follow the valley of the Nera, with its beautiful plantations of evergreen oaks. Beyond (71 M.) *Nera Montoro* we pass through two tunnels, and then (near the influx of the Nera) cross the *Tiber*, which in 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

77 M. **Orte** (**Rail. Restaurant*) we reach the main line from Chiusi to Rome (see p. 69).

12. From Bologna to Rimini, Falconara (*Rome*), and Ancona.

127 M. Railway in 4¼-6½ hrs. (fares 23 fr. 10, 16 fr. 15, 10 fr. 40 c.; express 25 fr. 40, 17 fr. 80 c.) — Beautiful views of the sea between Rimini and Cattolica, and beyond Pesaro. A seat on the *left* should therefore be secured. — From Bologna to Rome, 300 M., express in 12 hrs. (viâ Florence in 9-10 hrs.). This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in the W. part of the peninsula (Tuscany and Umbria); but without a visit to them the traveller's acquaintance with Italy would be but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially Ancona, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier fortress, possesses several fine monuments of antiquity, and its church of S. Francesco is an admirable Renaissance work. Roman triumphal arches are also preserved at *Ancona* and *Fano*; and *Loreto* boasts

of valuable sculptures in the Renaissance style (p. 108). *Urbino*, too, the birthplace of Raphael, lies within a short distance of this route. Many of the towns now have galleries of pictures collected from the suppressed monasteries, but of second-rate importance. The provinces of *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli* are called the MARCHES *(Le Marche)*. In Roman times the S. part as far as Ancona was called *Picenum*, while the N. part belonged to *Umbria* (comp. p. 95).

From *Bologna* viâ (22 M.) *Imola* to (26 M.) *Castel Bolognese*, junction for the branch-line to *Ravenna*, see *Baedeker's Northern Italy*. The line follows the *Via Æmilia*, which ran from Placentia to Ariminum. We cross the river *Senio*, the ancient *Sinnus*.

31 M. **Faenza** *(*Alb. Firenze, Corona*, near the Piazza Maggiore; *Tre Mori)*, a pleasant town with 14,000 inhab., on the *Amone* (ancient *Anemo*), the *Faventia* of the Boii, was the scene of Sulla's victory over Carbo. In the middle ages it witnessed numerous feuds, and in 1509 it was annexed by Julius II. to the States of the Church. The town was famous in the 15th cent. for its pottery, the manufacture of which has lately been revived ('faïence'), and contains considerable silk and weaving factories. Faenza was the birthplace of Torricelli, the inventor of the barometer in 1643, to whose memory a monument has been erected in front of the church of S. Francesco, to the left as we enter the town.

The main street leads direct to the *Piazza Maggiore*, which is surrounded by arcades. In this square, to the left, is the CATHEDRAL OF S. COSTANZO, a handsome basilica begun by *Giuliano da Majano* of Florence in 1474 and completed in 1513, named after Constantius, the first bishop of Faventia (313). It contains the tombs of Giov. Bosi (d. 1542; 1st chapel to the right) and Africano Severoli (d. 1522; 5th chap. on the right), both by *Bariloto;* a Holy Family by *Innocenzo da Imola* (4th chap. on the right); and the *Tomb of St. Savinus, by *Benedetto da Majano*, 1472 (chap. on left of high-altar). In the Piazza Maggiore are also the *Palazzo Municipale* and the *Torre dell' Orologio;* the fountain in the centre, embellished with bronzes, dates from 1621.

The street at the end of the piazza, leads to the right to the gymnasium, on the first floor of which is the municipal PINACOTECA.

At the end of the VESTIBULE: Colossal group of Mary with the two SS. John, by *Alfonso Lombardi*. — ROOM I. To the right: *Pace da Faenza*, Madonna with saints (14th cent.); *Lionardo Scaletti*, Madonna with angels and saints (1484); Crucifixion, St. Dominic and St. Peter; *Giambattista Bertucci*, Madonna with saints (1506); *Bagnacavallo*, Betrothal of St. Catharine; *Palmezzano*, Madonna with saints (1495); *Palmezzano*, Bearing of the Cross (1535); *Dosso Dossi*, Two heads. — ROOM II. *Giacomo Bertucci the Younger*, Madonna with saints (1565), Descent from the Cross; *Cotignola*, Baptism of Christ; *Michele Manzoni*, Martyrdom of St. Eutropius; *Tiepolo*, Judith; *Ferrati Fenzoni*, Bethesda; *Massimo d'Azeglio*, Landscape; *Guido Reni*, Madonna, with SS. Francis and Christina; *Van Dyck*, Two royal portraits. — In the SMALL ROOMS: Two fine 'cassoni', formerly belonging to the Manfredi, and a wax-mask of the Dominican Paganelli. — In the ROOM TO THE RIGHT OF THE ENTRANCE: Marble *Bust of John the Baptist, and wooden statue of St. Jerome, both by *Donatello;* terracotta bust of the 16th cent., and a Madonna of the school of the *Robbia*.

In the Via Torricelli, at the end of the piazza, to the left, lie the old *Palazzo Manfredi* and, opposite, the church of *S. Michele*, with tasteful brick ornamentation.

The street beside the clock-tower crosses the bridge to the Borgo. The second church in it, to the right, *La Magione*, contains a fine fresco by *Girolomo Pennacchi da Udine* (1533), representing the Madonna and saints (in a recess in the choir).

From Faenza to Florence, railway under construction; opened between Faenza and (28 M.) *Marradi* (2 trains daily in about 1¾ hr.; fares 4 fr., 2 fr. 80, 1 fr. 80 c.), and between *Borgo S. Lorenzo* and (28 M.) *Florence* (3 trains daily in about 1½ hr.; fares 4 fr., 2 fr. 80, 1 fr. 80 c.) — *Florence*, see *Baedeker's Northern Italy*.

Beyond Faenza the train intersects the plain in a straight direction. It crosses the *Amone*, then the *Montone*, which, united with the *Ronco (Bedesis)*, falls into the Adriatic near Ravenna.

40 M. **Forlì** (**Alb. Masini*; *S. Marco*, small, good cuisine; *Vapore*, unpretending but well spoken of), the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built provincial capital with 16,000 inhabitants.

Forlì, where in 410 the marriage of *Athaulf*, king of the Visigoths, with *Galla Placidia*, sister of the Emp. Honorius was solemnised, was long an independent state in which the Guelphs retained their ascendancy down to 1315. The *Ordelaffi* then usurped the supreme power, which they retained till 1480, when they were succeeded by *Girolamo Riario*, a favourite of Sixtus IV. This prince was assassinated in 1488, and his widow, *Caterina Sforza*, was afterwards banished by *Cesare Borgia*. At length, in 1504, Pope *Julius II.* annexed the city to the States of the Church. — Forlì was the birthplace of the poet *Cornelius Gallus* (d. B.C. 27), of the historian *Flavio Biondo* (15th cent.), and of the eminent painter *Melozzo da Forlì* (end of 15th cent.), who was closely allied to Piero della Francesca (p. 58), was recognised by his contemporaries as a master of perspective, and was afterwards engaged at Rome.

The *Piazza Vitt. Emanuele*, the principal square (comp. Plan, p. 94) is enclosed by handsome palaces. Here, too, is the church of —

S. Mercuriale (so named after the first bishop of Forlì). In the 3rd chapel to the right, *Palmezzano*, Crucifixion, with saints and the donor; 5th chap. to the right, *Palmezzano*, Madonna with saints; 4th chap. to the left, the decoration in which is by *Giov. Veneziano* (1536), the Conception by *Palmezzano;* in the choir, carved stalls by *Alessandro de' Bigni* (1535); in the sacristy, *Tura*, Visitation. — Opposite the church is the restored *Municipio*, with a tasteless tower of the 18th century.

Proceeding southwards from the piazza, we reach the Cathedral of S. Croce. In the left transept is the Chapel of the Madonna del Fuoco, the dome of which was adorned in 1686-1706 with frescoes of the Assumption by *Carlo Cignani* of Bologna. The painter is buried in the chapel. At the end of the S. aisle, to the left, is a fine St. Sebastian by *Rondinelli*. A reliquary of the 14th cent., and the sculptures of the principal door (15th cent.) also deserve notice.

SS. Biagio e Girolamo contains in the double chapel (1st & 2nd) on the right frescoes by *Palmezzano*, early works showing the in-

fluence of *Melozzo*: History of St. James and (in the dome) prophets and angels. To the left is the tomb of Barbara Manfredi (15th cent.). In the 3rd chapel on the right is an Immaculate Conception, by *Guido Reni*. In the 4th chapel: *Palmezzano*, Madonna and saints, with Girolamo Riario and Caterina Sforza and their sons (1486). The frescoes in the dome are also by Palmezzano.

The *Pinacoteca* and other municipal art-collections are preserved in the Ginnasio Comunale, in the Piazza di S. Pellegrino. The school of Forlì is represented in the Pinacoteca by *Melozzo* and *Palmezzano*, and also by *Agresti*, *Menzocchi*, and *Cignani*. The names of the artists are attached to each painting.

In the Court: Monument to the anatomist *Morgagni* (d. 1771), unveiled in 1875. On the Staircase: Sarcophagus of the 14th cent.; Sarcophagus of St. Marcolinus, by *Antonio Rosellino* (1458). Fine door-frame and lunette, Madonna with angels (formerly in the cathedral), by *Simone di Giov. Ghini*.

Pinacoteca. Passing through a corridor with engravings we enter Room I. To the left: 5. *Marcello Venusti*, Resurrection (restored); 20. Tapestry from the design of a Lower Rhenish master (ascribed to *Perugino*); 35. Tapestry from the design of a South German master (ascribed to *Wolgemut*); 34. *Cigoli*, St. Francis; *Fra Angelico*, 43. Christmas night, 45. Christ on the Mount of Olives; 44. *Simone Memmi*, Two saints; 54. *Bassano*, Adoration of the Shepherds. In the middle: Hebe, by *Canova*. — The Large Room contains the gems of the collection, the most important being the paintings by Melozzo da Forlì, Francia, and Palmezzano. To the right: 77. *Cagnacci*, St. Valerian; 86. *Guercino*, Annunciation; 90. *Rondinelli*, Madonna; 92. *Francia*, Adoration of the Child; 93. *Agostino Carracci*, St. Francis; 96. *Lorenzo di Credi* (not *Palmezzano*), Portrait (damaged); 103. *Cignani*, Portrait of himself; *Melozzo*, 'Pestapepe', an apprentice with a pestle and mortar (a fresco, formerly used as a shop sign); *Palmezzano*, 113. Annunciation, 115. Crucifixion (1492); 117. *Cotignola*, God the Father with saints (1513); 126. *Melozzo*, S. Antonio Abbate, John the Baptist, and St. Sebastian; 127. *Melozzo*, God the Father; *Palmezzano*, 128. Annunciation, 147. Institution of the Eucharist (1501), 148. Portrait of himself in his 80th year (1536); 151. *Rondinelli*, Portrait said to be of Cæsar Borgia; 163. *Cagnacci*, S. Mercuriale. — In the Small Rooms: Medals (among which is the portrait of Caterina Sforza), Majolica, Pre-Roman and Roman antiquities, marble bust of Pino Ordelaffi (15th cent.).

The church of *S. Pellegrino*, opposite the Ginnasio, to the right, contains a fine tomb of the 15th century.

The *Citadel*, constructed in 1361 by Cardinal Albornoz, and enlarged by the Ordelaffi and Riarii, is now used as a prison.

A diligence-route leads from Forlì through the Apennines viâ *Rocca S. Casciano* and *S. Benedetto* to *Pontassieve* (p. 39).

The Railway to Rimini crosses the *Ronco* and passes (45 M.) *Forlimpopoli* (2300 inhab.), the ancient *Forum Popilii;* to the right, on the hill, *Bertinoro*, with its productive vineyards. It then passes *Polenta* and crosses the *Savio* (the ancient *Sapis*).

52 M. **Cesèna** *(Leon d'Oro*, R. $2^1/_2$ fr.; *Cappello)*, with 11,400 inhab., is surrounded by beautiful meadows and hills, and boasts of several interesting palaces.

The ancient *Caesena* is said to have been an episcopal see in the 1st cent. A. D. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the Malatestas, who were partizans of the Guelphs This rapid change of rulers is alluded to by Dante, Inf. xxvii, 52:

Così com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco.

On 1st Feb., 1377, the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by Cesare Borgia after which it was incorporated with the States of the Church.

In the *Piazza* is the handsome *Palazzo Pubblico*, with a statue of Pius VI., who was born at Cesena in 1717, as well as his successor Pius VII. in 1742. — The *Cathedral* contains two fine marble altars of the Lombardi school (16th cent.; in the aisles). — The *Library*, built in 1452 by *Matteo Nuzio* for Domenico Malatesta Novello, contains 4000 MSS., many of them written for the founder, and afterwards used by the learned Aldus Manutius in preparing his famous editions of the classics. — The *Pinacoteca* contains a good Presentation in the Temple by *Franc. Francia*. — In the *Giardino Bufalini* is a statue (by Zocchi) erected in 1883 to the physician Maurizio Bufalini of Cesena.

On an eminence, ¾ M. distant, stands the handsome church of *S. Maria del Monte*, erroneously attributed to *Bramante*. Productive sulphur-mines in the vicinity, towards the S.

The train crosses the stream *Pisciatello*, the upper part of which, called *Urgone*, is identical with the *Rubicon* of the ancients, the boundary between Italy proper and the province of Gallia Cisalpina, and memorable for its passage by Cæsar at the beginning of the civil war between him and Pompey, B.C. 49. The lower course of the Rubicon, which has altered its channel since antiquity, is now represented by the *Fiumicino*, which the railway crosses between (56 M.) *Gambettola* and (60½ M.) *Savignano*.

Most of the towns of this district have in turn laid claim to the distinction of possessing the Rubicon within their territory; a lawsuit involving this question was actually instituted at Rome, and in 1756 the 'Rota' decided it in favour of the Uso. On the road between Cesena and Savignano stands a column bearing a decree of the Roman senate, which threatens to punish those who should without authority trespass beyond the Rubicon. Montesquieu regarded this as genuine, but it is an obvious imposition.

The train crosses the *Uso*. 63 M. *S. Arcangelo di Romagna*, where Pope Clement XIV. (Ganganelli) was born in 1705 (d. 1771). The *Marecchia* is next crossed.

69 M. **Rimini.** — *Aquila d'Oro, in the Corso, R., L., & A., 3, omn. ¾ fr.; Leon d'Oro; Albergo Nuovo; Italia, at the Pescheria, fair. — *Trattoria d'Europa*, Piazza Cavour; *Caffè della Speranza*, Piazza Giulio Cesare. — *Railway Restaurant*, good wine of the country.

Carriage from the station to the Piazza, with one horse 1 fr., with two horses 1 fr. 20 c. — *Tramway* to the bathing-place on the beach.

Rimini, beautifully situated on the Adriatic at the mouth of the *Ansa* and *Marecchia*, with 11,000 inhab., and extensive fisheries and silk manufactories, has of late come into notice as a sea-bathing place. Handsome public rooms with a café and restaurant, and numerous lodging-houses have been erected on the pleasant promenade on the beach.

Rimini, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B.C. 269, and formed the frontier-fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* (p. 103). The

Bologna
Stazione
Ravenna
Ancona
Porta Schiavonia
Barriera Mazzini
S. Maria
Madri Carmine
Fiume Montone
N.
Teatro
Mercuriale
Larghi
Municipio
Palazzo
S. Salvatore
S. Antonio
Barriera Vitt. Emanuele
Via Emilia Matilica
Porta Ravaldino
Carceri della Rocca
Rocca Ravaldino
Tramway
FORLÌ.
1. S. Filippo
2. S. Jacopo dei P. Predicatori
3. S. Maria in S. Francesco
4. S. Sebastiano
5. Il Suffragio
6. Palazzo del Municipio
7. Posta delle lettere
8. Tribunale

Geograph. Anstalt von Wagner & Debes

town was extended and embellished by Julius Cæsar and Augustus. During the Exarchate, it was the northernmost of the *Pentapolis Maritima*, or 'Five Maritime Cities', which were ruled over by one governor. The other four were *Pesaro*, *Fano*, *Senigallia*, and *Ancona*. In 260 Ariminum became an episcopal see, and in 350 a council against Arianism was held here. The town afterwards belonged to the Longobards.

In the course of the 13th cent. the Malatesta made themselves masters of the city. In 1285 *Giovanni il Sciancato* ('the lame'), surnamed also *Lancilotto*, put to death his wife, *Francesca Polenta* of Ravenna, and his brother, *Paolo il Bello* (an event from which Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the Inferno, and Leigh Hunt the materials for his 'Story of Rimini'). During the following century this family ruled the greater part of the Romagna, and also, for a time, the mark of Ancona. Under Lewis the Bavarian they became vicegerents of the emperor, but Cardinal Albornoz afterwards succeeded in reducing them under the power of the pope. The Malatesta family, divided into the Pesaro and Rimini branches, distinguished themselves as condottieri, but also as patrons of learning. The most famous scion was *Sigismondo*, son of Pandulfo (1417-68), who united the gifts of a great military leader with the most violent passions. He attracted painters and scholars to his court, in order to secure immortality for himself and his mistress (afterwards his wife), the clever *Isotta*. — In 1528 the people revolted against the Malatesta and placed themselves under the authority of the pope.

A broad road leads from the *Station* (Pl. D, 4) to the gate, within which it is called the Via Principe Umberto. After 4 min. we follow the Via del Tempio dei Malatestiano to the left.

*S. Francesco (*Duomo, Tempio dei Malatesta;* Pl. 3; C, 5), originally a Gothic edifice of the 13th cent., was magnificently remodelled in the early-Renaissance style in 1447-55 by *Sigismondo Malatesta* from designs by *Leon Battista Alberti* and under the superintendence of *Matteo de' Pasti*. The windows of the original building are retained. Of the façade unfortunately the lower part only has been completed, while the dome intended by Alberti to surmount the choir is wanting. The choir itself dates from 1709. On the cornice are the initials and arms (the elephant and rose) of Sigismondo and Isotta.

The vaults on the S. side contain the sarcophagi of the poets and scholars whom Sigismondo entertained at his court. In the first four are the remains of *Basinio*, the Parmese poet; *Giusto de' Conti; Gemisthius Plethon* (d. 1451), a Greek philosopher whose corpse Sigismondo brought hither from his campaigns in Greece; and *Roberto Valturio* (d. 1489), the learned engineer. In the others repose several physicians and a bishop of the 16th century.

The Interior was said by Pope Pius II. to resemble a heathen temple rather than a Christian church. To the right of the entrance is the *Tomb of Sigismondo* (d. 1468). Most of the plastic ornamentation of the chapels was executed by *Agostino d'Antonio di Duccio* of Florence; a few works are by *Ciuffagni*. — 1st Chapel on the right: above the altar, St. Sigismund of Burgundy, patron-saint of the founder; by the pillars, allegorical figures of the virtues. — 2nd Chapel of the Relics ('Santuario'), containing a (restored) *Fresco by *Piero della Francesca* (p. 58; *'Petri de Burgo opus 1451'*): Sigismondo Malatesta kneeling before his patron St. Sigismund, with La Rocca, built by him, on the right. In the Cappella di S. Michele, the 3rd to the right, is the *Tomb of Isotta* (d. 1470), erected in 1450, with the motto 'tempus loquendi, tempus tacendi'. The archangel on the altar, by *Ciuffagni*, is a portrait of Isotta. By the pillars, angels playing on musical instruments. — 4th Chapel on the right: by the pillars, the planets and other fantastic representations from a poem by

Sigismondo in honour of his mistress. — 4th Chapel on the left: by the pillars, allegorical figures of the sciences. — 3rd Chapel on the left: Children's games, probably by *Simone Ferrucci*, a pupil of Donatello. — The 2nd Chapel on the left is closed. — The 1st Chapel on the left, restored in 1868, is named the Cappella dell' Acqua from an ancient statue of the Madonna, represented as sending rain. On the left is a sarcophagus for the reception of the ancestors of the founder, with two reliefs, representing the House of Malatesta in the Temple of Minerva and the Triumph of Sigismondo. By the pillars, above the elephants, two portrait-medallions of Sigismondo.

From the small piazza in front of the church, the Via Patera leads S. to the Piazza Giulio Cesare (Pl. C, 5), the ancient forum. A stone *Pedestal* here, erected by Sigismondo and restored in 1560, commemorates Cæsar's passage of the Rubicon. Near it is a chapel, on the spot where St. Anthony once preached, and another on the canal is said to mark the spot where the saint preached to the fishes because the people refused to hear him. — The Corso d'Augusto, which intersects this piazza, leads to the S. to the Porta Romana, and to the N. to the Piazza Cavour and the bridge of Augustus.

The *Porta Romana or *Arco d'Augusto* (Pl. D, 6) is a triumphal arch of travertine, of elegant execution (note the capitals on the outer side), erected to Augustus in B.C. 27 out of gratitude for the restoration of the Via Flaminia (p. 103), as the inscription records (inaccurately restored; the letters to the right outside the gate also belong to it). Above are medallion figures: on the outside those of Jupiter and Venus, on the inside those of Neptune and Minerva.

Near the town-wall, beyond S. Marino, are the uninteresting remains of an *Amphitheatre* (reached by the Via dell' Anfiteatro, the second side-street of the Corso from the Porta Romana).

The Palazzo del Comune (Pl. 9; B, 5), in the Piazza Cavour, contains a small picture-gallery, comprising: *Domenico del Ghirlandajo* (school-piece), SS. Vincenzo Ferrerio, Sebastian, and Rochus; *Giovanni Bellini*, Pietà (fine early work); *Perin del Vago*, Madonna; *Jac. Tintoretto*, S. Domenico. — In front of it rises a bronze *Statue of Pope Paul V.* (inscription on the pedestal obliterated). Beyond the *Teatro Vittorio Emanuele* (Pl. 10) is the ancient *Palace of the Malatesta*, now a prison, and in a very dilapidated condition. Their arms are still to be seen over the entrance. The town-wall, to the right, commands a fine view of the mountains.

The *Library* (Pl. 8; C, 5), in the Via Gambalunga to the E. of the Piazza Cavour, founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and several MSS. The small *Museo Archeologico* here contains the fine tomb of a woman, a herma of Pan and other antique sculptures, and tombstones of the 10-11th centuries.

At the end of the Corso the *Marecchia* (the ancient *Ariminus*) is crossed by the five-arched *Ponte d'Augusto (Pl. A, B, 4), one of the finest ancient structures of the kind. It leads to the Borgo S. Giuliano, where the Via Æmilia (p. 91) united with the Via Flaminia (p. 103). Here, too, is situated the church of —

S. Giuliano (Pl. 6; A, 3, 4), containing the Martyrdom of St. Julian, an altar-piece by *Paolo Veronese*, and an old picture by *Lattanzio della Marca* (1357), the Life of the saint.

In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious impostor *Cagliostro* (Giuseppe Balsamo; b. at Palermo in 1743), died in confinement in 1794. From S. Leo a bridle-path, much frequented by fishermen, leads viâ *Camaldoli* and the *Consuma Pass* to *Pontassieve* (p. 39).

An interesting excursion may be made from Rimini to (about 12 M.) *S. Marino;* diligence daily in 3¾ hrs., back 2 hrs. (fare 1½, there and back 2½ fr.), starting from the Piazza Cavour at 2, in the season at 3, and in winter (Oct.-March) at 1 p.m.; returning at 4 or 5a.m. The walk is also interesting. — The republic of **San Marino**, the smallest in the world (32 sq. M. in area, with 8000 inhab.), is said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediæval warfare, and even the ambition of the popes. It is ruled by two regents, elected annually by a council. — The road leads through the suburb of *Borgo* (Albergo Michetti, R. 2-3, déj. 2, D. 3, both incl. wine, pens. 7 fr., well spoken of), at the base of the precipitous rock (nearly 820 ft.) in a bleak district on which the town (Albergo Cesarini; Alb. Cremonesi, both plain) is situated. The Palazzo del Governo, the cathedral (La Pieve), the museum with a small picture-gallery, and the Giardino Borghesi are objects of interest. Fine view from the Rocca (2460 ft.). The epigraphist and numismatist *Bartolommeo Borghesi*, born at Savignano in 1781, was from 1821 until his death in 1860 a resident at S. Marino, where he arranged and described his admirable collections.

From Rimini to Ravenna, 31 M., railway in 1½ hr. (fares 5 fr. 70, 4 fr., 2 fr. 60 c.). *Ravenna*, and thence to Ferrara, see *Baedeker's Northern Italy*.

Beyond Rimini the line skirts the coast, crosses the streams *Marano* and *Conca* (the Crustumius rapax of Lucan), and reaches (75 M.) *Riccione*. 81 M. *Cattolica*, so called from having been the residence of the Roman Catholic bishops during the Council of Rimini in 359. A chain of hills descends here to the sea. The train ascends for some distance, and then passes through them by means of a long tunnel. It crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the left, on the road to Rimini. We then cross the *Foglia*, the ancient *Isaurus* or *Pisaurus*.

90½ M. **Pesăro.** — Albergo Zongo, near the Piazza, with restaurant, tolerable; starting-point of the diligence to Urbino (see p. 99). — *Caffè della Piazza*, in the piazza; *del Commercio*, in the Corso. — *Carriage* from the station to the town, one-horse 80 c., two-horse 1 fr.; one-horse carr. to Urbino about 12 fr.

Pesaro, with 12,500 inhab., the ancient *Pisaurum*, is the capital of the united provinces of Pesaro and Urbino, and formerly belonged to the Pentapolis Maritima (p. 95). During the Renaissance period it was famous for its majolica (comp. p. 59).

Pesaro, first inhabited by the Siculi, then by the Umbrians and Etruscans, afterwards by Senonian Gauls, and a Roman colony as early as B.C. 184, was destroyed by *Vitiges* the Goth, and rebuilt by *Belisarius*. In the 13th cent. it passed to the *Malatesta* family, in 1445 to the *Sforza*, and in 1512 to the *Rovere*, dukes of Urbino, under whom, chiefly through the influence of *Lucrezia d'Este*, consort of Francesco Maria II., it became a centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. Bernardo completed his 'Amadis' here. In 1631 the town was annexed to the Papal States. — The figs of Pesaro are excellent.

The Via Branca, to the left in which is the *Teatro Rossini*,

leads to the Piazza, just on this side of which a side-street diverges on the left to the Alb. Zongo, while on the right is the handsome portal of the former church of *S. Domenico* (1395).

In the Piazza, which is adorned with a large fountain, rises the imposing *Prefettura*, the ancient ducal palace, built by the Sforza in 1455, and completed in the 16th cent. by the Rovere, whose architects were *Girolamo Genga* and his son *Bartolommeo*. The banquet-hall, 132 ft. long and 48 ft. wide, still contains a painted wooden ceiling dating from the latter half of the 16th century. In 1474 this hall was the scene of the marriage of Costanzo Sforza and Camilla d'Aragon.

Opposite is situated the more modern *Palazzo dei Pagi*. Between the palaces, to the right, is a façade erected in 1848, with marble statues of the composer *Gioachimo Rossini* (b. 1792; d. at Paris 1868), the 'Swan of Pesaro', and the author *Count Giulio Perticari* (1779-1822), by P. Lorandini. — At the other angle of the piazza is the *Palazzo del Municipio*.

To the N. of the Piazza, in the Via Mazza, is the *Palazzo Almerici*, with the Ateneo Pesarese.

In the vestibule are votive stones of the matrons of Pisaurum, among the most ancient Latin monuments extant. In the court and on the staircase are Roman and Christian inscriptions and sculptures; high up two reliefs with representations of ships, dating from about 1000 B. C. — Here is the entrance to the Museum and to the Biblioteca Olivieri. The latter, recently much increased by the acquisition of the Biblioteca Porticari, contains 50,000 volumes and 2000 MSS., amongst which are letters of Torquato Tasso and others. — In the Museum are ancient clay images and lamps; ivory carvings (early Christian reliefs of the Expulsion from Paradise and the Stoning of Stephen, and a slab from the throne of Maximinian in Ravenna); early Italian bronzes and coins (*aes grave* from Vetulonia); an image of Mithras in vitreous paste. Here also are an admirable *Majolica Collection* (550 pieces; many from Pesaro, Urbino, Castel Durante, and Gubbio; some of the last by *Maestro Giorgio*), a collection of paintings, including two pictures by *Zoppo* (a Pietà and a head of John the Baptist), and a marble bust of Napoleon by *Canova*.

In the *Palazzo Machirelli* (first turning to the left from the Albergo Zongo) is the *Liceo Comunale*, in which is a sitting figure of Rossini by Marochetti, erected in 1864 by two admirers, Baron Salamanca of Madrid and G. Delahante of Paris.

In the Via Rossini, in which stands the small house where Rossini was born, is the old *Cathedral* (closed at present). Close by, in the hall of the *Vescovado*, is an early-Christian Nymphæum.

The present cathedral, *S. Francesco*, in the Via Roma, has a Gothic portal and contains a *Madonna enthroned, with four saints by *Giovanni Bellini* (c. 1475). — *S. Giovanni Battista*, in the Via Passeri, begun by *Girolamo Genga* in 1515, was finished by *Bartolommeo* in 1543. — *S. Agostino*, in the Corso, has a Gothic portal of 1413.

On the N. side of the town stands the *Rocchetta* (now a powder-magazine), built by Giovanni Sforza. — Opposite the spacious *Lunatic Asylum (Manicomio* or *Ospizio degli Incurabili)* are the small *Orti Giuli*, where a bastion of the town-wall commands a

fine view of the Foglia (once crossed by a Roman bridge) and of Monte S. Bartolo.

About $1^1/_2$ M. from Pesaro rises *Monte S. Bartolo*, where the Roman dramatist L. Attius is said to have been interred. On the top lies the *Villa Imperiale, belonging to the *Principe Albani*, at whose town-house entrance-tickets may be obtained. Alessandro Sforza built a country-house on this site, the foundation-stone of which was laid by the Emperor Frederick III., on his journey to Italy in 1469. The upper rooms were adorned by the Rovere with stucco-work, majolica-plaques, and frescoes. In the 1st Room is the triumphal procession of Duke Francesco Maria of Urbino, accompanied by Alfonso of Ferrara, by *Girol. Genga*. The 2nd Room (the finest), was decorated as an arbour, with figures of Daphne and landscapes, by the brothers *Dossi;* on the ceiling is the duke with his army. In the 3rd Room are the Coronation of Charles V., and allegories after designs by *Angelo Bronzino*. The frescoes in the following rooms represent the duke being appointed commander-in-chief by Cardinal Alidosi, Pope Leo X., and the doge of Venice. The last room, which has a fine stucco ceiling, is embellished by paintings by *Raffaellino del Colle*, representing the duke being crowned with a garland, Calumny (after Apelles), and the Christian virtues. — Eleonora Gonzaga caused *Girolamo Genga* to erect a new palace about 1530, near the old house, with an inscription on the façade to the effect that it was built for her husband Francesco Maria 'a bellis redeunti animi ejus causa'. It was never completed, but even in its present dilapidated condition, it retains much beauty; fine view from the terrace. — In the neighbourhood is the church of the *Girolamitani;* one of the finest views in the environs is obtained from an eminence behind the monastery.

The *Municipio* of the little coast-town of Gradara, 7 M. to the N.W. of Pesaro, contains a Madonna and saints by *Giovanni Santi* (1484); in the *Rocca* is a terracotta altar by *Andrea della Robbia*.

An Excursion to Urbino is best made from Pesaro. Diligence twice daily (fare $3^1/_2$ fr.), ascending in 5, and descending in 4 hrs. The road leads through the valley of the *Foglia*, passing several unimportant villages. At the inn 'del Cappone', halfway, the horses are changed. Beyond *Moline* the road ascends in windings. Above, to the right, is the ducal palace, with three loggie flanked by round towers. The diligence stops in the main street, flanked on the left by arcades, in which the inn and café are situated.

Urbino (*Albergo d'Italia*, tolerable), the ancient *Urvinum Metaurense*, celebrated as the birthplace of the greatest painter of all ages, *Raphael Santi* (b. 28th March, 1483; d. at Rome, 6th April, 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with narrow, crooked streets and 5000 inhab., has an unimportant university, and merits a visit for the sake of its monuments and historical associations. The situation is picturesque.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under Federigo Montefeltro (1444-82) and his son *Guidobaldo* (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatesta at Rimini and the Sforza at Pesaro. Federigo Montefeltro, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to Giovanni della Rovere, a nephew of Sixtus IV., and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period. It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, Guidobaldo, in spite of ill health and other misfortunes, zealously followed his example, with the able assistance of his beautiful and ta-

lented wife *Elizabeta Gonzaga*. A famous description of the court of Urbino under Guidobaldo, depicting it as the most refined social school of the day, is given by *Count Baldassar Castiglione* in his 'Cortigiano', the ideal of a courtier. In 1497 Guidobaldo was expelled by *Cesare Borgia*, the son of Alexander VI., after whose death, however, he returned to Urbino in 1503. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of Pope Julius II. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished ARTISTS employed at the court of Urbino, during the zenith of its splendour under Federigo and Guidobaldo, were *Paolo Uccello*, *Piero della Francesca*, and *Melozzo da Forlì*. Even foreign painters, like *Justus van Gent*, a picture by whom is still preserved in the gallery (see p. 101), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by Melozzo da Forlì and others, but which have been removed from Urbino together with the library. TIMOTEO VITI, or DELLA VITE, of Ferrara (1467-1523), the best pupil of Francesco Francia, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on Raphael, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested, is GIOVANNI SANTI of Urbino (? 1450-94), the father of Raphael, whose frescoes at Cagli (p. 104) and Fano (p. 103) show considerable power and a keen sense of the graceful. As Giovanni died when Raphael was in his 11th year, his son can hardly have had the benefit of his instruction. After his father's death, Raphael remained in Urbino till 1500, but under what tuition is unknown. Another native of Urbino was FEDERIGO BAROCCIO (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period. — During the Renaissance period, Urbino was one of the chief centres of the majolica manufacture (comp. p. 59).

In the centre of the town is the PIAN DEL MERCATO, or market-place, where the Corso Ducale, in which the inn is situated, ends. — The Via Pucinotti ascends hence to the right in a few minutes to a somewhat dull piazza, with the cathedral and ducal palace.

The *Cathedral* contains some interesting pictures.

To the right of the entrance, St. Peter, a replica of the statue in St. Peter's at Rome. In the 2nd chapel to the right: St. Sebastian by *Federigo Baroccio;* to the left of the high-altar, *Lord's Supper, also by *Fed. Baroccio*. In the sacristy: SS. Martin and Thomas à Becket, with a portrait of Duke Guidobaldo, the master-piece of *Timoteo Viti* (1504); Adoration of the Magi, by the same; and a Scourging of Christ by *Piero della Francesca*, elaborately executed in the miniature style. — The CRYPT (entered from the right corner of the small piazza between the cathedral and the palace) possesses a Pietà by *Giov. da Bologna*.

The *DUCAL PALACE, erected by *Luciano da Laurana* of Dalmatia in 1468-82 by order of Federigo Montefeltro, is now used as a 'Residenza Governativa', and contains the archives. The requirement of strength, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace has always been much admired, and was regarded by the contemporaries of the founder as an embodiment of their ideal of a princely residence. According to modern standards, however, its dimensions are not grand, and even the court, the entrance to which is opposite the cathedral, is pleasing rather than imposing. In the latter, to the right, are med-

iæval tombstones and a relief (Pietà) of the 14th century. The staircase to the upper rooms is on the left, with a statue of Duke Federigo, by *Girol. Campagna* (1606). The ornamentation of the doors, windows, and chimney-pieces here and in the apartments is by *Ambrogio da Milano*, etc. The corridors and rooms contain a collection of inscriptions from Rome and the Umbrian municipia, early-Christian and mediæval sculptures, and a small *Picture Gallery*.

The Collection of Inscriptions was made by the epigraphist *Fabretti*. — Of the Sculptures the chief are 72 reliefs with representations of engines of war (after *Francesco di Giorgio*), by *Ambrogio da Milano* (1464), which formerly decorated the outside of the palace. Farther on in Room I. are four chimney-pieces and a marble font. Room II. *Fed. Zucchero*, Pietà; two crucifixes of the 13th cent.; St. Clara (14th cent.). Room III. Tapestry worked in Urbino by masters from Flanders; to the right, *Palmerini*, Madonna; stucco-reliefs by *Brandano*. Farther on is the Sala degli Angeli, with five beautiful doors and dancing angels, and a room with a portrait in relief of Ariosto. In the Chapel is a plaster-cast of Raphael's skull. The studio of Duke Federigo should be visited for the sake of the intarsias, which formerly also covered the upper part of the walls, and the fine ceiling. From the balcony a beautiful view is obtained. — The celebrated library collected by Federigo has been removed to Rome.

Picture Gallery. To the right: 38. *Baroccio*, Madonna, with saints; 25. *Tim. Viti*, St. Sebastian; 23. *Paolo Uccello*, Legend of the desecrated Host. Fine chimney-piece. — 22. *Giuliano da Rimini*, Madonna, with saints; 2. *Giovanni Santi*, Madonna with SS. John the Baptist, Sebastian, Jerome, and Francis, and the Buffi family; Pietà; 18. *Piero della Francesca*, Architectural piece; 1. *Justus van Gent*, Holy Communion, with numerous portraits, including Duke Federigo and Caterino Zeno, the Persian ambassador (to the right of the table; injured; 1474); 60. *Tim. Viti*, S. Apollonia; 53. *Sassoferrato*, Madonna; 52. *Fra Carnevale*, Madonna; *Titian*, Last Supper (damaged), and the Resurrection (late works).

Opposite the palace rises an Obelisk, facing which is the church of *S. Domenico*, with a pleasing portal and a terracotta relief of the Madonna, with SS. Dominic and Peter Martyr, by *Luca della Robbia* (1449). — The street contracts; to the right is the *University*, with armorial bearings over the door. Farther on is the *Istituto di Belle Arti*, which contains sculptures and some fine majolicas.

In the market-place (p. 100) is the loggia of *S. Francesco*, a 14th cent. church, with a handsome campanile. The portal of the chapel to the right of the high-altar is by Bartol. Centogatti (15th cent.).

The Contrada Raffaelo leads hence to the Fortezza. *Raphael* was born at No. 278, on the left. Purchased in 1873 at the suggestion of Count Gherardi, aided by a donation from Mr. Morris Moore, the house now belongs to the 'R. Accademia Raffaello'.

The rooms are adorned with engravings from Raphael's pictures. In one of the rooms is a fresco of the Madonna (removed from the court; entirely repainted), by *Giovanni Santi*, possibly representing Magia Ciarla, Raphael's mother (fee ½ fr.).

From the beginning of the Contrada Raffaello the Via Bramante leads to the church of *S. Spirito*, containing a Pietà and Descent of the Holy Ghost, two good paintings by *Luca Signorelli*, originally a church-banner, of 1495.

Returning to the market-place, and descending the Via Balbona, we follow the Via della Posta Vecchia, the first side-street to

the right, and then the Via S. Giovanni, the first street to the left, which leads straight to the *Oratorio della Confraternità di S. Giovanni*. The walls of the interior are covered with scenes from the history of the Virgin and John the Baptist, by *Lorenzo da S. Severino* and his brother, of the school of Giotto (1416). — The neighbouring church of *S. Giuseppe* contains a Nativity by *Fed. Brandano*.

In the *Theatre*, once famous for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the 'Calandra' of Cardinal Bibbiena (p. 43), the friend of Pope Leo X.

The hill of the old *Fortezza* (ascend the Contrada Raffaello, at the top take the Via dei Maceri to the left, and knock at No. 1461; fee 25-50 c.) commands an interesting survey of the barren chain of the Apennines. A powder-magazine now stands at the top.

About 1 M. to the E. of Urbino, to the left of the Pesaro road, are situated the conspicuous old monastery and church of *S. Bernardino*, with the new cemetery of Urbino. This spot commands a fine view of the town. The church contains the tombs of the Dukes Federigo and Guidobaldo, with their busts.

From Urbino to Fossombrone (p. 103), 11½ M., diligence daily at 6 a. m., returning at 1.45 p. m. (fare 2 fr. 10 c.; carriage 10 fr.). The 'Corriere del Furlo' passes through Fossombrone at 11 a.m. Carriage from Urbino to Gubbio 40 fr.

The Railway from Pesaro to Ancona skirts the coast, occasionally close to the sea.

98 M. **Fano** (**Alb. & Ristor. Nolfi, Alb. del Moro*, both in the Via Nolfi), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of fortune on the public fountain. It is now a pleasant little town (9500 inhab.), surrounded by ancient walls and a deep moat. The once celebrated harbour is now unimportant. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic type was set up here in 1514 at the cost of Pope Julius II. As a sea-bathing place Fano is less expensive than Rimini.

We enter the town by the Via Garibaldi, which is intersected by the Via Nolfi. Farther on, to the right, is the Piazza, in which (in the mediæval *Palazzo della Ragione*) is the *Theatre*, formerly one of the most famous in Italy, rebuilt by *Torelli*, a native architect, and decorated by *Bibbiena* (d. 1774). One of the rooms contains (temporarily) a David with the head of Goliath, by *Domenichino*, injured by thieves in 1871. — The old *Palazzo del Municipio* is reached through the arches to the right of the market-place.

The S. side of the Piazza, which is enlivened by a fountain of flowing water, is skirted by the Corso. Following the latter to the right, we reach the Via dell' Arco d'Augusto, the second cross-street to the left. In a small piazza here rises the Cathedral of S. Fortunato; the four recumbent lions in front formerly supported the pillars of the portico. The portal dates from the 13th century.

In the interior the chapel of S. Girolamo (the 2nd to the left) contains a monument of the Rainalducci family; nearly opposite (4th to the right) is a chapel adorned with sixteen frescoes by *Domenichino*. — In the chapel to the right of the choir, a Madonna with saints, by *L. Carracci*. — In the court of the *Vescovado*, behind the cathedral, are 13th cent. sculptures.

Farther on we come to the *Arch of Augustus, which spans the street, a structure of simple design, to which a second story was added in the 4th cent., when it was re-dedicated to Constantine. It once had three openings, as is shown by a view of it on the adjacent church of S. Michele, adjoining the handsome Renaissance portal. — On the side of the arch next the town is the *Foundling Hospital (Brefotrofio)*, a pleasing edifice with loggie.

Returning to the piazza, we follow the Via Boccaccio opposite the fountain, and then take the Via Bonaccorsi, inclining to the left, to the church of S. Maria Nuova, with portico.

Interior. 1st chapel on the left: *Giov. Santi*, Visitation; 2nd chapel: *Perugino*, Annunciation, 1498. 3rd chapel on the right: *Perugino*, Madonna and saints, with admirable predelle (1497).

In the vestibule of *S. Francesco* (closed) are the monuments of Pandolfo III. Malatesta (d. 1427; to the right), perhaps by *L. B. Alberti*, 1460, and his wife Paola Bianca (d. 1398; left). — *S. Croce*, the hospital-church, in the Via Nolfi, contains a Madonna with four saints, by *Giovanni Santi*. — *S. Paterniano*, dedicated to the first bishop of Fano, possesses a Marriage of the Virgin, by *Guercino*. — *S. Pietro* is an imposing and richly-decorated church, with frescoes by *Viviani;* in the chapel of the Gabrielli is an Annunciation by *Guido Reni*. — In *S. Agostino* is a painting of S. Angelo Custode, by *Guercino*.

Interesting excursion to the *Monte Giove*, by a good road (4 M.). At the top is a monastery (quarters). Splendid view of the Adriatic.

From Fano to Fossato viâ Fossombrone and the Furlo Pass, corriere daily: to Fossombrone 2½, to Cagli 6½, to Schieggia 10, and to Fossato 12½ hrs. The road is identical with the ancient road from Rome to Rimini (p. 95), the *Via Flaminia*, constructed in B.C. 220 by the Censor C. Flaminius (p. 47), to secure the district of the Po which had been recently wrested from the Gauls. The road quits Fano by the Arch of Augustus and the Porta Maggiore, and skirts the N. bank of the *Metaurus*, the fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *S. Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, destroyed by the Goths and Longobards.

15½ M. **Fossombrone** *(Tre Re)*, long in possession of the Malatesta family, accrued to the States of the Church under Sixtus IV. It is now a busy little town with 4300 inhab. and silk-factories, prettily situated in the valley, which contracts here, and commanded by a castle. — From Fossombrone to *Urbino*, see p. 102.

The Via Flaminia about 2 M. from Fossombrone crosses the *Metaurus*, which descends from the valley near *S. Angelo in Vado* from the N., and follows the left bank of the *Candigliano*, which at this point empties itself into the Metaurus. The valley soon contracts again; to the right rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the Metaurus in which, B.C. 207, Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls Livius Salinator and Claudius Nero. This was the great event which decided the 2nd Punic War in favour of Rome.

The road, which skirts the river, now pierces the N.E. chain of the Apennines by means of the celebrated **Furlo Pass** (Furlo from *forulus* = passage, the ancient *petra intercisa*), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length, between lofty and precipitous cliffs. The founder of the work was the Emp. Vespasian (in A. D. 76), as the inscription hewn in the rock at the N. entrance records (*Imp. Caesar. Augustus. Vespasianus. pont. max. trib. pot. VII. imp. XVII. p(ater) p(atriæ) cos. VIII. censor. faciund. curavit*). — A little beyond it is the small church *Badia del Furlo*. At the confluence of the Candigliano and *Burano*, 8 M. from Fossombrone, lies the village of *Acqualagna*. The road crosses the Candigliano and then follows the left bank of the Burano through an undulating district. At the foot of the hill on which Cagli is situated, an antique bridge, built of huge masses of rock, crosses a tributary brook.

31 M. **Cagli** (*Italia*, in the piazza), a little town with 3000 inhab., occupies the site of the ancient borough of *Cales*, or *Calle*. *S. Domenico* contains one of the chief works of *Giovanni Santi*, Raphael's father, a Madonna with saints, al fresco. Also a Pietà with St. Jerome and Bonaventura, by the same master. *S. Francesco* and *S. Angelo Minore* also possess several pictures. — Travellers beyond Cagli are generally conveyed in smaller carriages. Above the town the Burano, which the road skirts, pierces the main chain of the Apennines by means of a wild and deep gorge. At the other end lies (5½ M.) **Cantiano**, with 1000 inhab.; the church *della Collegiata* contains a Holy Family by Perugino. — The road ascends rapidly, and reaches the height of the pass, 2400 ft. above the sea. A little before arriving at Schieggia the road crosses a ravine by the curious *Ponte a Botte*, constructed in 1805.

43½ M. **Schieggia**, an insignificant place, lies at the junction of the roads to Fossato and Foligno, and to (6 M.) Gubbio (the latter leading over the pass of Monte Calvo, p. 59; carriage 5-6 fr.). On *Monte Petrara*, in the vicinity, amid oak-plantations, stand the ruins of the celebrated temple of Jupiter Apenninus, whose worship was peculiar to the Umbrians. Several bronzes and inscriptions have been discovered in the environs.

The main road continues to descend the green valley of the *Chiascio*, and leads viâ *Costacciaro* and *Sigillo* (stalactite caves) to —

55 M. *Fossato*, a station on the Ancona and Rome line, p. 112.

Beyond Fano the train crosses the river *Metaurus* (p. 103), then the *Cesano*, near (105 M.) stat. *Mondolfo-Marotta*.

112 M. **Senigallia** or *Sinigallia* (**Albergo Roma*, near the harbour; *Trattoria del Giardino*, near the Municipio), the ancient *Sena Gallica*, with 9,600 inhab., chiefly occupied in fishing. The town was destroyed by Pompey during the Civil War between Marius and Sulla. It was an episcopal see as early as the 4th cent., but was afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. The house in which Pope Pius IX. (1792-1878) was born is shown to visitors (a few memorials). In summer Senigallia is a favourite sea-bathing place. — The monastery-church of *S. Maria delle Grazie* (2 M. distant) contains in the choir a picture by *Perugino* (retouched), and over the 3rd altar on the right a small Madonna by *Piero della Francesca* (or *Fra Carnevale*?).

119½ M. *Montemarciano*. Pleasant view of the promontory of Ancona, rising from the sea. The train crosses the *Esino*. At (122 M.) stat. *Falconara Marittima* passengers for the line to Rome change carriages (see R. 14). The town lies on the hill to the right.

127 M. *Ancona*, see R. 13.

Stazione della Ferrovia

Geograph. Anstalt v. Wagner & Debes, Leipzig.

13. Ancona and its Environs. Osimo. Loreto.

Hotels. *Grand Hôtel Vittoria (Pl. b; C, 3), Strada Calamo, well fitted up, R. & L. 3¼, D. 5 fr.; Albergo Reale della Pace (Pl. a; C, 3), Via Aurelio Saffi 2, with good restaurant, R., L., & A. 2-3, B. 1¼, déj. 3, D. 4, omn. 1 fr.; *Milano (Pl. c; C, 4), Via 29 Settembre, with restaurant, R., L., & A. 2½-4½, B. 1¼, déj. 3½, D. 4½ (both incl. wine), pens. 7-9, omn. 1 fr. — Albergo della Ferrovia, at the station, Roma, Europa are less pretending. — Cafè. *Stoppani & Leva*, in the Corso. — **Trattoria.** *Leon d'Oro*, in the Corso.

Post Office (8-8 o'clock), Strada Calamo (Pl. D, 3). — **Telegraph Office** Via del Porto. — **Theatre.** Piazza del Teatro (Pl. C, 3).

Cabs. *One-horse* cab from station to town, incl. luggage, 1, at night 1½ fr.; *two-horse* 1½ or 2 fr. — For 1 hr. 1½-2 fr.; each ½ hr. more, 60-80 c. — Beyond the town, 2 fr. 50 or 3 fr. 60 c. for 1 hr.; each ½ hr. more, 1 fr. 15 or 1 fr. 70 c.

Tramway from the station through the Via Nazionale to the Piazza del Teatro (Pl. C, 3) and the Piazza Cavour (Pl. E, 4).

Steamboats of the *Peninsular and Oriental Company* on Frid. mornings to Brindisi and Alexandria; on Sun. to Venice. *Società Florio-Rubattino*, on Mon. at 9 a. m. to Zara in Dalmatia, in 9 hrs.; on Mon. at 4 p. m. to Tremiti, Bari, Brindisi, Corfu, the Piræus, and Constantinople; on Wed. at 6 p. m. to Venice, in 12 hrs. *Austrian Lloyd*, to Trieste every alternate Sunday.

Sea Baths, near the station. *Warm Baths*, Piazza Stamura (Pl. E, 4).

British Vice-Consul, *Sig. Albert P. Tomassini* (also American Consular Agent).

Ancona, the capital of a province, with 28,000 inhab., of whom upwards of 6000 are Jews, and possessing an excellent harbour, is beautifully situated between the promontories of *Monte Astagno* (Pl. C, 6) and *Monte Guasco* (Pl. C, 1). Since 1860 the government has improved the harbour and endeavoured to foster the trade of Ancona, but business has declined somewhat of late years. Silk and oil are largely manufactured here.

Ancona was founded by Doric Greeks from Syracuse, and thence named *Dorica Ancon* (i.e. 'elbow', from the form of the promontory). It was afterwards a Roman colony, and the harbour was enlarged by Trajan. After the beginning of the Christian era it repeatedly recovered from the ravages of the Goths and others, and in 1532 was made over by Gonzaga to Pope Clement VII., who built a fort and garrisoned it. Ancona is also frequently mentioned as a fortress in modern history. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; and in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832-38 the citadel was garrisoned by the French, to keep in check the Austrians, who held Bologna and the surrounding provinces. In 1849 the town revolted, but on 18th June was re-captured by the Austrians. On 20th Sept., 1860, after the Battle of Castelfidardo (p. 108), it was finally occupied by the Italians.

The Harbour, an oval basin of about 990 by 880 yds. in diameter, is considered one of the best in Italy. The handsome quay, called the *Banchine*, was completed in 1880. The N. pier is of ancient Roman origin. At the beginning of it rises the well-preserved marble ***Triumphal Arch** (Pl. B, 1), erected A. D. 115 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records. The holes to which its original bronze enrichments were attached are still observed. The new pier constructed by Pope Clement XII., a continuation of the

old, also boasts of a *Triumphal Arch* (Pl. B, 1), designed by *Vanvitelli*, but far inferior to the other. Its façade is towards the sea and has no inscription. At the S. angle of the harbour is the old Lazzaretto, built in 1732, now a bonded warehouse (*Magazzini Generali*, Pl. B, 5). The harbour is defended by several forts.

The ***Cathedral of S. Ciriaco** (Pl. C, 1), dedicated to the first bishop of Ancona, stands on the *Monte Guasco* (see p. 105) an excellent point of view. The church occupies the site of a temple of Venus mentioned by Catullus and Juvenal, and contains ten columns which once belonged to the ancient temple. It is in a mixed Romanesque and Byzantine style of architecture, and in the form of a Greek cross, each of the arms being flanked with aisles. The church was probably erected about the end of the 11th century. The dodecagonal dome over the centre of the cross is one of the oldest in Italy. The façade (13th cent.), ascribed to *Margaritone d'Arezzo*, has a beautiful Gothic portico.

In the Left Aisle, in front, is a tomb of 1530. In the Right Transept the semi-Byzantine capitals have been preserved; the railing of the steps to the choir dates from the 12th century. In the Crypt, to the right, sculptures of the 13th cent.; relief of Christ between an ox and a lion (the symbols of the evangelists SS. Luke and Mark), by *Philippus*; beneath, Head of Christ and St. George; tomb of the Franciscan B. Gabriel Ferretti (1456); in the corner, three statuettes (12th cent.); reliefs, probably from the ancient choir of the left transept; **Sarcophagus of Titus Fl(avius) Gorgonius*, Prætor of Ancona, with reliefs (in front, Christ and the apostles with Gorgonius and his wife at the Saviour's feet; on the lid to the left of the inscription, Adoration of the kings; to the right, Moses, David, Goliath, Baptism of Christ; on the left end, Moses, Abraham's Offering, on the right end, Magi before Herod, etc.; 4th cent.); farther on, Roman head; statue of St. Primianus; relief of Christ (12th cent.); sarcophagus of St. Marcellinus. — The Crypt of the Left (modernized) Transept contains the tombs of SS. Cyriacus, Marcellinus, and Liborius, in the baroque style.

Pope Pius II. Piccolomini, while vainly endeavouring to organise a crusade against the Turks, died in the *Episcopal Palace*, adjoining the cathedral, in 1464. — Within a house at the foot of the hill are scanty remains of a Roman *Amphitheatre*.

The *Palazzo Comunale* (Pl. C, 2), built in the 13th cent. by *Margaritone d'Arezzo*, was restored in the 15th by *Francesco di Giorgio*, and partly modernized in 1647. The reliefs of Adam and Eve on the façade and the lower part of the rear date from the original building. On the staircase in the interior is a statue of the law-giver Marco de' Rossi (14th cent.).

The Strada del Comune descends from the Palazzo Comunale. On the left is the church of *S. Francesco* (Pl. D, 2; now a barrack), resting on a massive substructure, with a rich Gothic portal attributed to *Giorgio da Sebenico* (1455). — The street next leads (r.) to the *Prefettura* (Pl. D, 3), the fine court of which is flanked by Gothic arcades and has a fine Renaissance archway. We proceed through the court to the Piazza del Plebiscito (Pl. D, 3), reached by steep approaches between which is a statue of Clement XII.

(Corsini, 1730-40), by *Cornachini*. — Farther up is the church of *S. Domenico*, which contains a Madonna and SS. Francis and Nicholas by *Titian* (in the 3rd Chapel on the right), beautiful and imposing in its composition, though now much injured (1520).

Adjoining the church on the right is the MUSEUM *(Civica Pinacoteca Podesti e Museo Archeologico delle Marche)*.

VESTIBULE. Keystones from the doorways of houses and other reliefs of the 13th cent.; also large groups, Cain and Abel from the old Palazzo Comunale. — ROOM I. Roman antiquities and coins. — ROOM II. Antique bronzes and vases; medals.

Upper Floor. ROOM I. Paintings and drawings by *Francesco Podesti*. — ROOM II. 1. *Carlo Crivelli*, Small Madonna; 8. *Titian*, Crucifixion (damaged); 9. *Pellegrino Tibaldi*, Baptism of Christ; 11. *Guercino*, Cleopatra; 13. *Lorenzo Lotto*, Assumption of the Virgin; 27. *Ciccarelli*, Relief of the Madonna; 30. *Guercino*, St. Pelagia; 37. *Lorenzo Lotto*, Madonna and saints.

The street descending to the right from the Prefettura leads to the *Loggia dei Mercanti* (Exchange, Pl. C, 3), a late-Gothic edifice with a fine façade of 1459. In the interior are paintings by *Pellegrino Tibaldi* and stucco-work by *Varlè*. — Adjoining, on the left, is the pretty *Palazzo Benincasa* (15th cent.). — Farther on to the right we reach the church of *S. Maria della Piazza* (Pl. C, 3), with an elaborate façade (1210); the sculptures by Filippus. Still farther, on the same side, is the church of *S. Maria della Misericordia*, with an elegant early-Renaissance portal. — We return through the Via della Loggia to the PIAZZA DEL TEATRO (Pl. C, 3), the centre of traffic, beyond which is *S. Agostino*, with a late-Gothic portal showing a Renaissance tendency, attributed to Giorgio da Sebenico.

From the Piazza del Teatro the CORSO VITTORIO EMANUELE (Pl. C, D, E, 4; tramway) ascends towards the E., through the new quarters of the town. At the end is the PIAZZA CAVOUR, with a colossal statue of the minister in the centre (Pl. E, 4).

EXCURSIONS FROM ANCONA.

The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, abounding in beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming short, but picturesque valleys. The towns are invariably situated on the heights. To the W. the view is bounded by the *Central Apennines*, usually covered with snow, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia* (9815 ft.).

On the coast, 9 M. to the S. of Ancona, rises the **Monte Conero** (1760 ft.), with an old Camaldulensian monastery, commanding a superb panorama. The pedestrian follows a tolerable road over the coast-hills nearly as far as (7 M.) *Sirolo* (1000 inhab.), whence a path to the left ascends in $^3/_4$ hr. to the top. A carriage (see p. 105) may be taken as far as the foot of the hill.

The ANCONA-FOGGIA RAILWAY (to Loreto, 15 M., in 38-55 min.; fares 2 fr. 70, 1 fr. 90, 1 fr. 20 c., express 2 fr. 95, 2 fr. 5 c.; to Porto Civitanova, 27 M., in $1^1/_4$-$1^3/_4$ hr.) penetrates the heights enclosing Ancona by means of a tunnel. To the left, Monte Conero. 4 M. *Varano*.

10 M. **Osimo** (*Albergo della Corona*, in the market-place; omnibus from the station to the town, 3 M., 75 c.), the ancient *Auximum*, colonised by the Romans B.C. 157, and mentioned by Cæsar, is now a country-town with 5000 inhab., and lies on a hill in a commanding position. The N. part of the *Town Wall* (2nd cent. B.C.), still exists. A walk round the town affords a beautiful view. The *Palazzo Pubblico* in the large *Piazza* contains inscriptions and statues in Roman dress, found on the site of the ancient forum in the 15th cent., but barbarously mutilated by the Milanese in 1487. The *Cathedral* contains a fine bronze font of the 16th century.

Proceeding hence by railway, we perceive, to the right, *Castelfidardo*, where on 18th Sept. 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

15 M. **Loreto** (*Alb. del Pellegrino*, in the Piazza, well spoken of; omnibus to the town 60 c.), situated on a hill at some distance from the line, with admirable views of the sea, the Apennines, and the province of Ancona, is a celebrated resort of pilgrims (1100 inhab.). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc., and is much infested by beggars and importunate (but useless) 'guides'.

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels in 1291 to the coast of Dalmatia (the precise spot being between Fiume and Tersato). Three years later, however, it was again removed by angels during the night, and deposited near Recanati, on the ground of a certain widow *Laureta* (lauretum = laurel-grove). A church was erected over it, and houses soon sprang up for the accommodation of the believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it: —

'Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m'ha scorto,
Ch' illustra e scalda pur l'umane menti'.

The *Chiesa della Casa Santa, built after 1465 for Pope Paul II. by *Girolamo da Majano* of Florence, and altered in 1526 by *Ant. Sangallo the Younger*, is again undergoing restoration. The handsome façade was erected in 1583-87 under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a life-size statue of the Madonna and Child, by *Girolamo Lombardo*, whose sons and pupils executed the three superb bronze doors, under Pope Paul V., 1605-21. The campanile, designed by *Vanvitelli*, is a very lofty structure in a richly-decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the Interior, to the left of the entrance, is a beautiful font, cast in bronze by *Tiburzio Vercelli* and *Giambattista Vitale*, and adorned with

basreliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave are mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni;* also a number of valuable pictures, frescoes, and sculptures. — The frescoes in the Sagrestia della Cura (to the left) are early but good specimens of *Luca Signorelli* (p. 45), restored in 1877. The sacristy to the right contains *Frescoes by *Melozzo da Forlì* (p. 92).

In the centre of the church, beneath a dome constructed by *Giuliano da Sangallo* in 1499-1500, rises the '**Casa Santa**' (or 'Holy House'), a simple brick-building, 13½ ft. in height, 28 ft. in length, and 12½ ft. in width, surrounded by a lofty **Marble Screen* designed by *Bramante* (1510), and executed by *Andrea Sansovino* (1513-29), *Girolamo Lombardo*, *Giovanni da Bologna*, *Bandinelli*, *Tribolo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*. It is adorned with statues of prophets and sibyls, and with reliefs, among which are: —

W. Side. Annunciation, by *Sansovino*; smaller representations by *Franc. da Sangallo*, *Girol. Lombardo*, and *Gugl. della Porta*.

S. Side. Nativity, by *Sansovino;* David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. Arrival of the Santa Casa at Loreto, by *Niccolò Tribolo;* above it, Death of the Virgin, by *Domenico Aimo* of Bologna.

N. Side. Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Raffaello da Montelupo*. Basreliefs: Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small black image of the Virgin and Child, in cedar, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the N. Transept is the entrance to the *Treasury* (open to the public on Sun. till 11.30 a.m.; at other times fee 1 fr.), which contains valuable votive offerings and curiosities, the gifts of monarchs and persons of rank. The ceiling-painting is by *Pomarancio*, who also painted the now damaged frescoes in the dome.

In the Piazza in front of the church are the *Jesuits' College* and the *Palazzo Apostolico, begun in 1510 from designs by *Bramante*.

The latter contains a small picture-gallery (*Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guercino*, Descent from the Cross; *Ann. Carracci*, Nativity, etc.); a hall with *Tapestries after Raphael's Cartoons* (Paul at Lystra, Healing the Lame, 'Feed my Sheep', Elymas the Sorcerer, Holy Family, Miraculous Draught of Fishes, St. Paul's Speech); and a *Collection of Majolicas*, chiefly from the well-known manufactory in Urbino (1½ fr.)

At (17½ M.) *Porto Recanati* (3000 inhab.) we alight for —

Recanati (5800 inhab.), loftily situated at some distance from the line and commanding charming views. It was a fortified and important place in the middle ages. A charter of municipal privileges accorded to it by Emp. Frederick II. in 1229 is shown at the *Palazzo Comunale*. The Cathedral of *S. Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. In *S. Domenico* are six good paintings by Lor. Lotto (1508). Several of the palaces deserve notice, especially that of the *Leopardi*, containing the collections of the scholar and poet *Giacomo Leopardi* (d. 1837).

Excursion from Recanati to *Macerata* (p. 110), passing the ruins of *Helvia Ricina* (remains of an amphitheatre, bridge, etc., on the *Potenza*).

The train crosses the *Potenza*. 23 M. *Potenza Picena* (3000 inhab.), named after a Roman colony, the ruins of which have disappeared. On the hill, 4½ M. distant, lies *Montesanto*.

27 M. *Porto Civitanova*, at the mouth of the *Chienti;* the town of Civitanova (about 2000 inhab.) lies 1 M. inland. — Thence to Pescara, Foggia, etc., see *Baedeker's Southern Italy.*

FROM PORTO CIVITANOVA TO FABRIANO, 59½ M., railway (one through-train daily) in about 4¼ hrs. — The line at first ascends the fertile valley of the *Chienti.* 5 M. *Montecosaro;* 8 M. *Morrovalle-Monte S. Giusto;* 13½ M. *Pausula*, a town on the height to the left, with 2300 inhabitants.

17½ M. **Macerata** *(Pace; Posta)*, a flourishing town with 10,100 inhab., capital of the province of Macerata, picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*, possesses a university, an agricultural academy, etc. In the *Cathedral* a Madonna with St. Francis and St. Julian, ascribed to *Perugino.* In *S. Giovanni* an Assumption of the Virgin, by *Lanfranco.* The *Palazzo Municipale* and the *Pal. Compagnoni* contain inscriptions and antiquities from *Helvia Ricina* (p. 109), after the destruction of which the modern towns of Recanati and Macerata sprang up. Macerata also has a modern triumphal arch, called the *Porta Pia.* The *Biblioteca Comunale* contains a small *Pinacoteca*, the chief treasures of which are a Madonna and SS. Julian and Anthony of Padua by *Gentile da Fabriano* (Nos. 35, 22), a Madonna by *Carlo Crivelli* (1470; No. 36), and a Madonna with SS. Julian and Anthony by *Allegretto Nuzi da Fabriano* (1368; No. 39). Outside the gate, ¾ M. from the town, is the church of the *Madonna delle Vergine*, by Battista Lucano, erroneously ascribed to Bramante.

22 M. *Urbisaglia*, the Roman *Urbs Salvia*, with extensive ruins, amphitheatre, walls, baths, etc. 24 M. *Pollenza.*

28½ M. **Tolentino** (*Corona*, tolerable), the ancient *Tolentinum Picenum*, prettily situated on the *Chienti*, with 4100 inhab., was once strongly fortified. The *Palazzo Municipale* in the Piazza contains a few Roman antiquities, the most important of which is a female portrait-statue of the time of the Flavian emperors. The *Basilica di S. Niccolò* possesses a court of the 13th cent. and a fine *Portal* by Rosso of Florence (1431), presented to his native town by Niccolò Mauruzzi, the celebrated condottiere. A chapel in the interior is adorned with frescoes from the life of St. Nicholas of Tolentino, by *Lorenzo* and *Jacopo da San Severino*, and another contains two paintings of the Venetian school (the Fire at St. Mark's at Venice, and the Plague in Sicily). The church of *S. Francesco*, dating from the 13th cent., contains a fresco of the Crucifixion executed in 1360 (chapel to the right of the high-altar) and another of 1475, representing the Madonna and S. Amicone di Rambone healing the infirm (chapel to the left). The church of *S. Catervo*, on the E. side of the town, possesses an early-Christian sarcophagus, embellished with reliefs (Adoration of the Magi, Christ as the Good Shepherd) and containing the remains of St. Catervus, who is highly revered in the Marches. The frescoes of the Crucifixion and the Evangelists date from the 15th century. The *Pal. Gentiloni* contains the proceeds of the excavations carried on by Count Silveri Gentiloni since 1880 in the Picene necropolis surrounding the town (adm. by visiting-card). The tombs, dating from c. 525-350 B.C., yield numerous weapons and amber ornaments. The learned *Francis Philelphus*, one of the first students and disseminators of classical literature, was born at Tolentino in 1388. — The picturesque environs command fine views of the mountains.

The railway now quits the Chienti and enters the valley of the *Potenza.* — 35 M. **San Severino delle Marche** *(Leon d'Oro)*, a town with 3200 inhab., arose from the ruins of the ancient *Septempeda.* In the church *del Castello*, frescoes by *Diotisalvi d'Angeluzzo*, and an altar-piece by *Niccolò da Foligno* (1468); in the sacristy of the *Duomo Nuovo* a Madonna, a good early work by *Pinturicchio. S. Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the Conte Servanzi-Collio. 40½ M. *Gagliole.*

From (42 M.) *Castel-Raimondo* (Alb. Rossi) a road leads to the S. to (6 M.) **Camerino** (4300 inhab.), the ancient *Camerinum Umbrorum*, once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves

with Rome against the Etruscans. It is the seat of a bishopric (founded in 252). The cathedral of *S. Sovino* occupies the site of a temple of Jupiter; in front of it is a bronze Statue of Pope Sixtus V., of 1587. The painter *Carlo Maratta* was born here in 1625 (d. at Rome in 1713).

47 M. **Matelica** (*Alb. Mona*, clean), a town with 2800 inhab., possessing pictures by Palmezzano and Eusebio di S. Giorgio in the church of S. Francesco dei Zoccolanti, and a small picture-gallery in the Pal. Piersanti. — 51½ M. *Cerreto d'Esi;* 54 M. *Albacina* (see below; change carriages for Jesi and Ancona). — 59½ M. *Fabriano*, see below.

14. From Ancona to Foligno *(Orte, Rome)*.

80 M. Railway in 3¼-5½ hrs. (fares 14 fr. 60, 10 fr. 25, 6 fr. 60 c.; express 16 fr. 5, 11 fr. 25 c.). To Rome (183 M.) in 7½-12 hrs. (fares 33 fr. 35, 23 fr. 30, 15 fr. 5 c.; express, 36 fr. 70, 25 fr. 65 c.).

To (5½ M.) *Falconara Marittima*, see p. 104. — Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Æsis*), which it crosses at (10½ M.) *Chiaravalle*.

17½ M. **Jesi** *(Alb. S. Antonio; Speranza*, both fair; *Corona)*, with 6200 inhab., now one of the most prosperous manufacturing towns of the province, was the ancient Æsis, where the Emp. Frederick II., the illustrious son of Henry VI., was born on 26th Dec. 1194. The picturesque town-walls, dating from the middle ages, are in good preservation. The *Cathedral* is dedicated to the martyr St. Septimius, the first bishop of Jesi (308). The *Palazzo Pubblico*, now the Prefettura, bears the town-arms within an elaborate Renaissance border. The *Library* contains several good paintings by Lor. Lotto, etc. Jesi was also the birthplace of Giov. Batt. Pergolese (b. 1710; d. 1736 at Pozzuoli), the composer of the Stabat Mater; and a neighbouring village gave birth to the composer G. Spontini (1778-1851).

The valley contracts, and the train crosses the river twice. 26 M. *Castel Planio*. Beyond (30½ M.) *Serra S. Quirico*, the valley narrows to a wild ravine, endangered by falling rocks. Long tunnel through the *Monte Rosso*. 39½ M. *Albacina*; to Porto Civitanova, see above.

44½ M. **Fabriano** *(Leon d'Oro; Campana)*, a prosperous town with 5500 inhab., noted since the 14th cent. for its paper-manufactories, lies near the sites of the ancient *Tuficum* and *Attidium*. The *Town Hall* contains ancient inscriptions and a small collection of pictures. The *Campanile* opposite bears a bombastic inscription about the unity of Italy. The churches of *S. Niccolò*, *S. Benedetto*, *S. Agostino*, and *S. Lucia*, and the private houses *Casa Morichi* and *Fornari*, contain pictures of the Fabriano school, of which *Gentile da Fabriano* (about 1370-1450; p. 49) was the head. — Railway to Porto Civitanova, see p. 110.

From Fabriano a mountain-road (9 M.) leads viâ the picturesque *Genga* to the lofty **Sassoferrato**, situated in a fertile valley, consisting of the upper and lower town, with 600 inhab., and possessing interesting churches and pictures. *Giambattista Salvi*, surnamed *Sassoferrato*, was born here in 1605; he was especially noted for his Madonnas, and died at Rome in 1685. *S. Pietro*, in the upper town, contains a Madonna by him. In the vicinity

are the ruins of the ancient *Sentinum*, where, B. C. 296, the great decisive battle took place between the Romans and the allied Samnites, Gauls, Umbrians, and Etruscans, in which the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established. — To the N.E. of Sassoferrato, on the road to Senigallia (p. 104), lies the little town of **Arcevia** (1300 inhab.). The church of *S. Bernardo* contains a large altarpiece by Luca Signorelli (1507; restored in 1890), and a fine Baptism of Christ and a Madonna with saints (1520), by the same master.

Beyond Fabriano the train skirts the brook *Giano*, and penetrates the central Apennine chain by a tunnel $1^1/_4$ M. long.

At ($54^1/_2$ M.) *Fossato di Vico* (to Arezzo and Fossato, R. 8.) we enter the plain of the *Chiascio*. To the left on the hill, *Palazzolo*; to the right, *Pellegrino*; to the left, *Palazzo* and *S. Facondino*.

58 M. **Gualdo Tadino,** a small town with 2700 inhab., lies about 2 M. from the railway (cab 40 c.), near the insignificant ruins of the ancient *Tadinum*. In 552 Narses defeated and slew the Ostrogothic king Totila here, and owing to this victory, soon gained possession of Rome. In the *Palazzo Comunale* is a small picture-gallery with a Pietà by Niccolò da Foligno (1471) and works by native artists; in the corridor are an ancient sarcophagus and a few inscriptions. The church of *S. Francesco* contains an altar-piece by Niccolò da Foligno (1471). The *Cathedral* has a fine rose-window; in the sacristy, pictures by Niccolò da Foligno.

The train gradually descends to (68 M.) **Nocera Umbra,** an episcopal town (1300 inhab.), on the site of the ancient *Nuceria*, a city of the Umbri (3 M. from the station; omn.). The *Cathedral* and the church of the *Madernina* contain a few tolerable paintings. Some admirable frescoes of 1434 were discovered in 1877 on the organ-screen of *S. Francesco*, and others of less importance (c. 1500) in the nave and choir. The *Orfanotrofeo (Vescovado Antico)* contains portraits of the bishops of Nocera from the 1st cent. of our era (?), painted in 1659. About $2^1/_4$ M. from the town are mineral springs, known since 1510.

On the slope of the *Monte Pennino* (5160 ft.), above the town, is a prettily situated and much frequented *Summer Hotel* (1970 ft.; pens. 8-10 fr.; omn. at the station; open June-Sept.).

The train enters the narrow *Val Topina*, crosses the brook several times, traverses a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno;* thence to *Rome*, see pp. 82-90 and 69-71.

SECOND SECTION.

ROME.

Preliminary Information 115
a. Hotels. Pensions. Private Apartments 115
b. Cafés. Confectioners. Restaurants. Beer. Osterie 117
c. Post and Telegraph Offices. Carriages. Horses. Porters. . 118
d. Embassies and Consulates. Bankers. Physicians and Chemists. Hospitals. Baths, etc. 119
e. Studios. Art Associations. Art Dealers 120
f. Shops 120
g. Church Festivals. English Churches 122
h. Principal Libraries 125
i. Best time for visiting Churches and Hours of Admission to Public and Private Collections, Villas, etc. 125
j. Theatres. Popular Festivals. Street Scenes. Garrison . . . 128
General Topographical Description 130

I. The Hills to the N. and E.: Pincio, Quirinal, Viminal, and Esquiline 132
a. Piazza del Popolo. Monte Pincio. Piazza di Spagna . 133
S. Maria del Popolo, 134. — Villa Medici, 136. — SS. Trinità de' Monti, 136.
b. Via Sistina. Ludovisi Quarter. Quattro Fontane. Via Venti Settembre 138
Fontana del Tritone, 139. — Palazzo Piombino-Boncampagni (Ludovisi), 140. — Palazzo Barberini, 142.
c. Piazza delle Terme. Via Nazionale. The Quirinal . . 144
Thermae of Diocletian; S. Maria degli Angeli, 145. — Thermae Museum, 146.
d. From the Via Nazionale to S. Maria Maggiore and the Porta S. Lorenzo or Porta Maggiore 152
S. Pudenziana, 152. — S. Maria Maggiore, 153. — Porta Maggiore, 156. — S. Croce in Gerusalemme, 157.
e. From S. Maria Maggiore to the Forum Romanum . . 157
S. Prassede, 157. — S. Pietro in Vincoli, 159.

II. Rome on the Tiber (Left Bank) 160
a. Via del Corso and Adjacent Side-Streets 160
S. Lorenzo in Lucina, 161. — Piazza di S. Silvestro, 161. — Piazza Colonna, 162. — Temple of Neptune; Fontana di Trevi, 163. — Piazza di Venezia, 164.
b. Museo Kircheriano and Museo Etnografico-Preistorico. Doria, Colonna, and Torlonia Galleries 166
c. From the Piazza di Spagna to the Ponte S. Angelo . 177
Via Condotti, Palazzo Borghese, 177; — Via di Ripetta, Mausoleum of Augustus, 177; — S. Agostino, 178.
d. From the Piazza Colonna viâ the Pantheon to the Piazza Navona (Circo Agonale) and the Ponte S. Angelo . . 179
Monte Citorio (Chamber of Deputies), 178. — Pantheon, 180. — S. Maria sopra Minerva, 182. — University; Palazzo Madama (Senate), 183. — S. Luigi de' Francesi; Piazza Navona, 184. — S. Maria dell' Anima; S. Maria della Pace, 185, 186.

e. From the Piazza Venezia to the Ponte S. Angelo. Corso Vittorio Emanuele 187
Corso Vittorio Emanuele; 187. — Gesù, 187. — S. Andrea della Valle, 188. — Palazzo Massimi, 189. — Cancelleria, 190. — Chiesa Nuova, 191. — S. Giovanni de' Fiorentini, 192.
f. Quarter to the S. of the Corso Vittorio Emanuele as far as the Piazza Montanara. Isola Tiberina 191
Campo di Fiore, 192. — Palazzo Farnese; Palazzo Spada, 193. — Fontana delle Tartarughe. 194. — Portico of Octavia; Theatre of Marcellus, 196. — Isola Tiberina, 197.
III. The Southern Quarters (Ancient Rome) 197
a. The Capitol 198
S. Maria in Aracœli, 199. — Palace of the Senators, 201. — Palace of the Conservatori, 202. — Capitoline Museum, 206. — Tabularium, 212.
b. The Forum Romanum and the Colosseum 213
Temples of Vespasian, Concordia, and Castor and Pollux, 216. — Basilica Julia, 217. — Temple of Saturn, 218. — Arch of Septimius Severus, 218. — Rostra, 218; Column of Phocas, 219. — Atrium of Vesta, 220. — Temple of Faustina, 221. — SS. Cosma e Damiano, 222. — Basilica of Constantine, 222. — S. Francesca Romana; Arch of Titus, 223 — Temple of Venus and Roma, 224. — Colosseum, 224. — Arch of Constantine, 226. — Thermae of Titus, 227.
c. Fora of the Emperors 227
Carcer Mamertinus, 228. — Accademia di S. Luca, 228. — Forum of Caesar; Forum of Augustus, 229. — Forum of Nerva, 230. — Forum of Trajan, 230. — Trajan's Column, 231.
d. The Palatine 232
Palace of Tiberius, 233. — House of Livia, 234. — Domus Augustana, 235. — Palace of Septimius Severus, 237.
e. Velabrum and Forum Boarium 238
Janus Quadrifrons, 239. — Cloaca Maxima, 239. — S. Maria in Cosmedin, 240. — Piazza Bocca della Verità, 240. — Ponte Rotto, 240. — Circus Maximus, 241.
f. The Aventine. Monte Testaccio. Pyramid of Cestius . 242
g. The Via Appia within the City. 245
Thermae of Caracalla, 246. — Tomb of the Scipios, 248.
h. The Cælius (S. Gregorio Magno; Villa Mattei) . . . 249
i. S. Clemente. The Lateran 252
Lateran Museum: Antiques, 258; Christian Museum, 261; Picture Gallery, 263.
IV. Quarters of the City on the Right Bank 264
a. Ponte S. Angelo. Castello S. Angelo. The Borgo . . 264
b. St. Peter's 269
c. The Vatican 278
Cappella Sistina, 280. — Raphael's Stanze and Loggie, 284, 291. — Picture Gallery, 292. — Raphael's Tapestry, 294. — Antiquities, 296. — Library, 310.
d. The Lungara (Villa Farnesina; Palazzo Corsini) . . . 313
e. Trastevere. 319
Ponte Sisto; S. Pietro in Montorio, 319. — Passeggiata Margherita, 321. — Ponte Garibaldi; S. Crisogono, 322. — S. Maria and S. Cecilia in Trastevere, 322, 323.

Preliminary Information.

a. Hotels. Pensions. Private Apartments.

Arrival. At the *Stazione Termini*, or chief railway-station (Plan I, II, 27; Buffet, déj. 2, D. 3 fr.), numerous hotel-omnibuses are in waiting, for the use of which a charge of 1-1½ fr. is made in the bill. *Cab* to the town: with one horse, for 1-2 pers., 1 fr., at night 1 fr. 20 c.; with two horses, for 1-4 pers., 2 fr., at night 2½ fr.; small articles of luggage free, each small box 20 c., trunk 50 c. (comp. tariff in the Appx.). *Porter (facchino)* 25-60 c. — There is another station at *Trastevere* (p. 324) of little importance, however, to tourists; it serves the W. quarters of the city for the line from Rome to Fiumicino (p. 394) and for slow trains to Civitâ Vecchia, Leghorn, and Pisa (R. 1). — Police Office (*Questura*): Via SS. Apostoli 17 (Pl. II,18). — Railway enquiry and ticket offices in the town: Via della Propaganda 8 and Via del Corso 218; *Thos. Cook & Son*, Piazza di Spagna 2.

Hotels (comp. pp. vi, xvi). The first-class hotels are large and comfortable establishments, with lifts, etc., and are nearly all lighted by electricity. Several are closed during summer.

*Hôtel Quirinale (Pl. I, II, 27, *Q*), Via Nazionale 7, a large and well-managed hotel in the Swiss style, with an excellent but expensive restaurant in the 'Winter Garden'; *Bristol (Pl. I, 24, *B*), Piazza Barberini, *Londres (Pl. I, 17, *L*), Piazza di Spagna 13, two first-class houses, the former frequented by the British, the latter by the German aristocracy; *De l'Europe (Pl. I, 21, *E*), Piazza di Spagna 35, frequented by the English. Charges at these: R. from 4-5, L. 1 (Europe ½), A. 1, B. 1½, déj. 4 (Quirinale 3½), D. 6, pens. from 12, omn. with luggage 1½ fr. — *De Russie et des Iles Britanniques (Pl. I, 17, *R*), Via Babuino 9, near the Piazza del Popolo, with fine garden, R. from 3, L. 1, A. 1, B. 1½, déj. 3, D. 5, pens. from 10 fr.; *Royal (Pl. I, 26, *R*), Via Venti Settembre 31, in a sunny situation, a first-class house patronized by Americans, R., L., & A. 4-6, B. 1½, déj. 3½, D. 5, pens. 12-14 fr.; *De Rome (Pl. I, 18, *R*), Via del Corso 128, R. from 3, L. ¾, A. ¾, B. 1½, déj. 3½, D. 5, pens. from 11 fr.; *Continental (Pl. II, 27, *C*), Via Cavour 5, beside the station, frequented by the English, R. 3-5, L. 1, A. 1, B. 1½, déj. 3½, D. 5, pens. 10-13 fr.

In the upper and partly new quarter on the Pincian Hill and the N. slope of the Quirinal: *De Paris (Pl. I, 24, *L, P.*), Via S. Nicola di Tolentino 67, near the Piazza Barberini, R. 2-4, L. ¾, A. 1, B. 1½, déj. 2½, D. 5, pens. 10-12 fr.; *Eden (Pl. I, 20, *E*), Via Ludovisi 49, in a sunny situation, near the Pincian Garden, with a view of the city, R. & A. 3½-5, L. ¾, B. 1½, déj. 3, D. 5, pens. 10-12 fr.; Sud, Via Lombardia (Pl. I, 20, 23), R., L., & A. 2½-3½, B. 1½, déj. 2½, D. 4 (both incl. wine), pens. 7-10 fr.; *Hassler, Piazza S. Trinita de' Monti, above the Scala di Spagna (Pl. I, 20, 21) and close to the Pincian Garden, almost exclusively frequented by Germans, same charges as in the Eden Hotel; d'Italia (Pl. I, 21, 24, *J*), Via Quattro Fontane 12, with view of the Barberini Gardens, R. 3, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 10-12 fr.; *Molaro (Pl. I, 21, *M*), Via Gregoriana 56, similar charges.

In the lower streets near the Piazza di Spagna in the direction of the Corso: *Angleterre (Pl. I, 18, *A*), Via Bocca di Leone 14, R. 3, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. from 10 fr.; d'Allemagne (Pl. I, 18, *Al.*), Via Condotti 88, R., L., & A. 3-5, B. 1½, déj. 3, D. 5, pens. 8-12 fr.; Hôt.-Pens. Anglo-Americano (Pl. I, 18, *AA*), Via Fratina 128, R. from 3, L. ¾, A. 1, B. 1½, déj. 3, D. 5, pens. 10-14, omn. 1-1½ fr. These three are of the first-class and are chiefly patronized by English and Americans. — To the N. of the Piazza di Spagna: d'Alibert (Pl. I, 17, *A*), Vicolo d'Alibert, a clean hôtel garni of the second class, R. 2-3, L. ½, A. ½, B. 1, pens. 9-10 fr. — To the S. of the Piazza di Spagna: Poste (Pl. I, 18, *P*), Via della Vite 29, R., L., & A. 3½-4, B. 1¼, déj. 3, D. 4 (both

incl. wine), pens. 10 fr.; VITTORIA (Pl. I, 21, *V*), Via Due Macelli 24; ORIENTE & VENEZIA (Pl. I, 21, *O*), in the upper Via del Tritone 80, near the Piazza Barberini.

In the lower part of the Via Nazionale, on the Quirinal, but nearer the Piazza Venezia, the Capitol, and the Forum Romanum: BELLEVUE (Pl. II, 21, *B*), Via Nazionale 163, R., L., & A. 5-6, B. 1½, déj. 3, D. 5, pens. 12 fr.; *LAURATI (Pl. II, 20, *L*), Via Nazionale 153-155, R. 3½-4, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 9-12 fr.; SUISSE, Via Nazionale 104, R. 3-4, L. ¾, A. ¾, B. 1¼, déj. 2½, D. 4½, pens. 9-12 fr. All these are of the first class.

Nearer the centre of the city: *MARINI (Pl. I, 18, *M*), Via del Tritone 17, near the Piazza Poli and the Piazza Colonna, largely patronized by Americans, R. 3-6, L. ¾, A. 1, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; *MINERVA (Pl. II, 18, *Ma*), beside S. Maria sopra Minerva, an old-established house recently re-fitted, R. from 2½ fr., L. 60, A. 80 c., B. 1¼, déj. 3, D. 5, pens. 8½-12 fr. Both these are of the first class. — NATIONAL, Piazza di Monte Citorio (Pl. II, 18), R. 2-3, L. ½, A. ½, B. 1¼, déj. 3, D. 4 (both incl. wine), pens. 8-10 fr. — MILANO (Pl. II, 18, *M*), Via Colonna and Piazza di Monte Citorio, with restaurant, patronized, like the National, by Italian deputies. — CAPITOLE (Pl. II, 17, 18, *C*), Via del Corso 286, at the corner of the Piazza Venezia, with the Cafe-Restaurant Venezia (see p. 117). — COLONNA (Pl. I, 17, *C*), to the E. of the Piazza Colonna; CENTRALE (Pl. II, 18, *Ce*), Via della Rosa 9, a commendable hôtel garni, R. 3, L. ¾, A. ¾ fr.; CESARI (Pl. II, 18, *C*), Via di Pietra 89; SENATO (Pl. II, 15, *S*), Via delle Coppelle 16, with restaurant; S. CHIARA (Pl. II, 18, *Ch*), Via S. Chiara 18, R. 2 fr., L. 60, A. 50 c.; CAVOUR (Pl. II, 15, *C*), Via S. Chiara 5. The last-named hotels are entirely in the Italian style.

Pensions (comp. p. xvii). In the new Ludovisi quarter (p. 139; Pl. I, 23): LERMANN, Via Veneto 1b, 7-10 fr.; ZAMVOS, Via di Porta Pinciana 34, chiefly English and Americans; MARIA ROSADA, Palazzo Spallanzani, Via Aurora 35, is a good hôtel garni in this quarter. — To the S. of these, but still in the higher districts: CHAPMAN, Via S. Nicola di Tolentino 76; DAWES, Via Sistina 57; MICHEL, Via Sistina 72, pens. 8-12 fr.; these three frequented by English and Americans; DE KRISMANIC, Via Agostino Depretis 86, Austrian; pension kept by the SUORE DELLE CROCE (Swiss nuns), Via S. Basilio 8, Casa S. Giuseppe, simple. — In and near the Piazza di Spagna (Pl. I, 17, 18): ANGLAISE (*Hurdle-Lomi*), SMITH, Piazza di Spagna 51 and 93, both English; TELLENBACH, Via Due Macelli 66, a first class international house, with lift and baths, well fitted up, 9-12 fr.; TASSELLI, Via Due Macelli 73, 7 fr.; AVANZI, Via di Capo le Case 75, English; FRANÇAISE, Via del Tritone 36, with lift, 8-11 fr.; GORI, Via del Tritone 36. — In the lower part of the Via Nazionale (Pl. II, 21): VON KRUGER, Via Nazionale 181 and Via del Quirinale 43, 8 fr., English and Americans; PECORI, in the same house, 7-8 fr.

Private Apartments (comp. p. xvii). The best are situated in the old strangers' quarter (Pl. I, 17, 18, 24), bounded by the Via del Corso, the Via del Tritone, and the Via Sistina, especially in the Piazza di Spagna and its immediate neighbourhood, in the Via Nazionale (Pl. II, 24), Via Venti Settembre (Pl. I, 24, 27, 26), and in the high-lying Ludovisi quarter (p. 139; Pl. I, 20, 23). In the Forum of Trajan and the adjoining streets the visitor may obtain sunny apartments, conveniently situated with regard to the ancient part of the town. Rent of two well-furnished rooms in a good locality 150-250 fr., one room 40-80 fr. per month; for a suite of 3-5 rooms 300-500 fr. and even 1000 fr. (e.g. in the Via Sistina or Via Gregoriana). Rooms to let are indicated by notices and placards; but, as these are seldom removed when the rooms are engaged, the traveller must be prepared for a number of fruitless enquiries. — House-agents: *Karl Pochalsky*, Via del Corso 131; *Toti*, Piazza di Spagna 53; *Multon & Co.*, Piazza S. Claudio 93. — Firewood is kept stored in many houses (basket about 2½ fr.); it may be bought cheaper (20 fr. per 'passo', delivered free), at *Rotti's*, Via Monte Brianzo 33; *Gentili's*, Via del Corso 173, *Fascia's*, Piazza di Spagna 51; and other large wood-stores.

b. Cafés. Confectioners. Restaurants. Beer. Osterie.

Cafés. **Roma*, Via del Corso 426-432; **Nazionale*, perhaps the finest café in Italy, Via del Corso 179, at the corner of the Via delle Convertite (excellent coffee at these two); *Venezia*, Corso 289; *Colonna* (see below), Piazza Colonna; *S. Chiara*, Via S. Chiara, adjoining the Piazza Minerva; *Capretari*, Piazza Capretari; *Caffè Turco*, Piazza di Spagna 43 (also beer); *Greco*, Via Condotti 86, frequented by artists; *Castellino*, Via Nazionale 134. — *Ices* in all the cafés; particularly good at the **Sorbetteria Napoletana*, Via dell' Impresa 22, to the N. of the Piazza Colonna, 50 c. per portion, 30 c. per half-portion.

Confectioners. *Ronzi & Singer*, in the Piazza Colonna, corner of the Via del Corso (No. 349) and the Piazza Colonna; *Pesoli*, Via del Tritone 58; *Ramazzotti*, Via del Corso 404, Via Frattina 76, and Via Nazionale 195; *Nazzarri*, Piazza di Spagna 81.

Restaurants (those of more moderate pretensions are called *Trattorie;* comp. p. xvii). Handsomely fitted up and expensive (D. *à prix fixe* 6 fr. and upwards): — **Quirinale* (p. 115), excellent but bill of fare unpriced; *Doney & Nipoti*, Via delle Convertite 19; *Nazzarri*, Piazza di Spagna 81; *Spillmann & Co.*, Via della Vite 11. — The following is somewhat less pretentious though the cuisine is excellent: **Ranieri*, Via Maria de' Fiori 26, to the W. of the Piazza di Spagna. — In the Corso and near the Piazza Colonna (p. 162): *Caffè di Roma*, Via del Corso 426 (see above); *Milano* (see p. 116), Piazza di Monte Citorio 13; *Colonna*, Piazza Colonna, in the arcade to the right with another entrance in the Monte Citorio; *Caffè di Venezia*, Corso 288, near the Piazza Venezia; **Cornelio*, Via del Corso 418, at the corner of the Piazza S. Lorenzo, with a garden (Vienna beer 35 c.).

Second class, with good French and Italian cuisine: in the strangers' quarter between the Via del Corso and the Piazza di Spagna (Pl. I, 17, 18): *Renaud*, Via Frattina 97; *Corradetti*, Via della Croce 81; *Panelli*, Via della Croce 69; *Succursale di Fagiano*, Via Sistina 3, above the Piazza di Spagna. — Near the Piazza Colonna and the Pantheon (Pl. II, 18): **Fagiano*, Piazza Colonna, at the corner of the Via Colonna; **Le Venete* (Venetian cuisine), Via Campo Marzio 69, with garden, to the N.W. of the Piazza Colonna; *Senato* (p. 116; N. Italian cuisine), Via delle Coppelle 16, to the W. of the Piazza Colonna; *Falcone* (Roman cuisine), Piazza Caprettari 83 b, near S. Eustachio, to the W. of the Pantheon.

The following are cheaper houses: *Cervigni*, Via Nazionale 246, near the Piazza delle Terme; **Pietro Micca*, Via S. Andrea delle Fratte 35 and Via Mercede 27 (Piedmontese cookery), to the S. of the Piazza di Spagna; *Rosetta*, Via Giustiniani 22 and Vicolo della Rosetta 1, nearly opposite the Pantheon. — The cuisine and wine at the following are perhaps as good as at those just enumerated, but the rooms are not so clean: **Passetto*, Piazza Tor Sanguigna 17, with another entrance at 52 Circo Agonale; *Bucci*, Via delle Coppelle 54, to the W. of the Piazza Colonna (for fish and 'zuppa alla marinara'); *Fiorelli*, Via delle Colonnette 4, to the W. of the Via del Corso and to the N. of S. Carlo al Corso, unpretending but well spoken of; *Tratt. Europea*, Piazza Rusticucci 21 & 26, opposite St. Peter's, convenient for visitors to the Vatican, but mediocre.

Beer *(birra).* The *Birrerie* are large and well-fitted up. *Cornelio*, see above; *Fr. Morteo* (Vienna beer), Via Nazionale 46-48, opposite S. Vitale (Pl. II, 24); *Saverio Albrecht*, Via di S. Giuseppe a Capo le Case 24 (Munich beer) to the S. of the Piazza di Spagna; *Gambrinus-Halle*, Via del Corso 393, to the N. of the Piazza Colonna (Munich beer), with a new hall, entrance Via del Giardino 77 (not for ladies at night).

Tuscan Wine Houses (comp. p. xix). The best are *Caselli*, Via dell' Impresa 25, with a branch at Via del Tritone 172 B; *Campagnoli*, Via della Missione 5, behind the Chamber of Deputies.

Provision Dealers, etc. Meals are supplied to private houses by nearly all the Trattorie and by *Bricchi*, Via Capo le Case 71; *Giorgio*, Via Bocca di Leone 5. — Mention may also be made of the ROSTICCERIE, where freshly cooked meat and poultry may be bought by the pound for dinner or supper: *Canepa*, Via Venti Settembre 22; *Polotti*, Via Venezia 10; *Mei*,

Via Tomacelli 158, and others. — English and Viennese Bakers: *Colalucci*, Via del Babuino 94; *Donati* (biscuits), Via Principe Umberto 145; *Lais*, Via della Croce 49; *Perego*, Via Nazionale 143; *Valan*, Via del Babuino 100 and Via Condotti 79a. — Vaccherie (dairies; fresh milk, cream, butter, and eggs daily): Via Venti Settembre 141, with branch-establishment at Via Sistina 105; Via Muratte 84; Via del Tritone 151. — Grocers: *Casoni*, Piazza di Spagna 32; *Castrati*, Piazza Trevi 89; *Parenti*, Piazza di Spagna 46; *Nolegen*, Via Due Macelli 90; *Achino*, Monte Citorio 116. — Preserved Meats, etc.: *Albertini*, Via Nazionale 65 and Via Crociferi 28; *Dagnino*, Via del Tritone 54-56; *Guerrini*, Via Frattina 109; *Valazza*, Via Muratte 11. — Fruit Shops: *Gangalanti*, Piazza S. Lorenzo in Lucina 19; *Posidoro*, Via del Tritone 179; *Melano*, Via della Croce 9.

Osterie (wine-houses, comp. p. xix). The following have a good name for their wine at present: *Jacobini*, with buffet, Via di Pietra 66 and Via Quattro Fontane 114 (wine of Genzano); *Ostini*, Piazza Colonna (Genzano); *Palombella* (Montefiascone, p. 71), Via della Palombella 2; *Santovetti*, Via del Quirinale 21 (Frascati); *Salvatori*, Via Uffici del Vicario 22; the *Osterie*, Via Belsiana 86 and Via Sistina 29 (Marino wine); *Bottiglieria Romana*, Via Umiltà 74 (Orvieto); *Scagnetti*, Via Metastasio 21, beside the theatre of that name. There are also favourite Osterie outside the *Porta Pia* and the other gates, and by the *Ponte Molle* (p. 335); comp. also p. 128. — Sicilian wine may be obtained on the ships at the Ripa Grande and in the Via del Porto in Trastavere.

Foreign wines are sold at the restaurants (p. 117), and by *Presenzini*, Via della Croce 78; *Burnel & Guichard Aîné*, Via Frattina 116. Also by the Liquorists: *Falchetto*, Via del Corso 228, Piazza Sciarra; *Giacosa*, Via della Maddalena 17-19; *Gran Cairo*, Via del Tritone 182; *Pasquale Attili*, Via del Tritone 88 (open till 2 a.m.); *Cornelio*, see p. 117; *American Bar*, Via del Corso 329. — Hungarian wine at Via del Corso 269. — Mineral-Waters may be obtained from *Caffarel*, Corso 20, and *Manzoni*, Via Pietra 90.

Tobacco (comp. p. xix) at the *Regia dei Tabacchi*, corner of the Via del Corso and Piazza Sciarra; foreign cigars 25 c. and upwards.

c. Post and Telegraph Offices. Carriages. Saddle Horses. Porters.

Post Office (comp. Introd., p. xxi), Piazza S. Silvestro, open from 8 a.m. to 9.30 p.m. (Pl. I, 18; p. 162; also entered from the Via della Vite). *Poste Restante* letters ('ferma in posta') are delivered at several windows for the different initials under the arcades in the court, on the right. Under the arcades on the left is a writing-room. *Branch Offices:* at the Railway-station (open till 10.30 p.m.), Via S. Nicola di Tolentino 43 (open till 10 p.m.), Piazza di Spagna, Borgo Nuovo 138, Corso Vittorio Emanuele 161, Via Alessandrina 77 (open 8-8). — Parcel Post at the general post-office and Piazza di Monte Citorio 132 (9-6).

Telegraph Office, open day and night, in the General Post Office building, Piazza S. Silvestro (Pl. I, 18; p. 162). *Branch Offices:* Piazza Aracœli 3, Via Venti Settembre 118, Borgo Nuovo 138 (in summer 7-9, in winter 8-9); also at the Railway-station (open night and day).

Omnibuses, Tramways, and Cabs, see Appendix.

Carriage Hirers. *Belli*, Via Margutta 27; *Piscitelli*, Vicolo degli Avignonesi 7. Charges vary according to the season, but the average may be placed at 30 fr. a day. The best carriages are obtained at the larger hotels, where, however, the charge is sometimes as high as 50 fr. a day. Gratuity to the coachman extra. — **Saddle Horses.** *Cairoli*, Via Margutta 38; *Francesangeli*, Via Principe Umberto 133; *Pieretti*, Palazzo Rospigliosi (p. 151). Charge about 10 fr. for half-a-day; ostler's fee 1 fr. — Riding-School: *G. Fennini & Co.*, outside the Porta del Popolo, to the left of the entrance to the Villa Borghese.

Porters (*Fattorini Pubblici*). The best are those of the *Impresa Romana*, Vicolo Sciarra 60, with the name on their caps and a brass number on their coats. Porter with letter or luggage under 33 lbs., 25-75 c. according to the distance. There are also several other companies.

d. Embassies and Consulates. Bankers. Physicans and Chemists. Hospitals. Baths, etc.

Embassies and Consulates. There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court. The offices of two of the former class alone need here be mentioned: British Embassy, *Lord Vivian*, Via Venti Settembre, near Porta Pia; American Legation, *Hon. W. Potter*, Via Nazionale 13 (office-hours 10-1). — British Consulate: *A. Roesler Franz, Esq.*, consul, Piazza S. Claudio 96. American Consulate: *Hon. Augustus O. Bourn*, consul-general, Via Nazionale 13 (office-hours 10-2).

Bankers. English: *Thos. Cook & Son*, Piazza di Spagna 1 B.; *Maquay Hooker, & Co.*, Piazza di Spagna 20; *F. Montague-Handley*, Piazza di Spagna 79; *Roesler-Franz*, Piazza S. Claudio 96; *Plowden & Co.*, Piazza S. Claudio 166 — Italian: *Cerasi*, Via del Babuino 51; *R. Ranaldi & Co.*, Via Condotti 20. — German: *Nast-Kolb & Schumacher*, Via della Mercede 9; *Schmitt & Co.*, Via della Vite 7; *Pucci, Noerrenberg, & Co.*, Palazzo Chigi, Piazza Colonna; *Fueter, Tognola, & Co.*, Via Due Macelli 79; *Wagnière & Co.*, Via delle Muratte 70. — Money Changers: *Corbucci*, Piazza di Spagna 87; others in the Corso, Via Condotti, etc.

Physicians. English: *Charles*, Via S. Nicola da Tolentino 72; *Gason*, Via S. Sebastianello 8; *Leslie Milne*, Piazza Barberini 47; *Miles*, Via Sallustiana E; *Spurway*, Bocca di Leone 22; *Thompson* (American), Via Due Macelli 60; *Young*, Via Venti Settembre 7. — Scandinavian: *Bull*, Piazza di Spagna 20; *Munthe*, Piazza di Spagna 26. — German: *Erhardt*, Piazza di Spagna 20; *Erhardt jun.* Piazza di Spagna 26; *Von Fleischl*, Via degli Artisti 38; *Von Kranichfeld*, Piazza di Spagna 45 II; *Prof. Moleschott*, Via Volturno 58; *Neuhaus*, Via di Porta Pinciana 34; *Weber*, Piazza Trinità dei Monti 18; *Wittmer*, Via delle Quattro Fontane 17. — Italian: *Bacelli*, (consulting physician), Piazza Campitelli 2; *Bartolini*, Via Capo le Case 47; *Galassi*, Piazza Capretari 70; *Montechiari*, Piazza Pilotta 1 A; *Occhini*, Palazzo Moroni, Via S. Nicola da Tolentino. — Homœopaths, to be heard of at the chemists. — Surgeons: *Marchiafava*, Via Torre Argentina 47; *Durante*, Via S. Basilio 50; *Pasquali*, Corso Vitt. Eman. 305. — Oculists: *Dantone*, Piazza Monte Citorio 121; *Businelli*, Corso Vitt. Emanuele 252 (1-2). — Aurists: *Egidi*, Via Pietra 70; *De Rossi*, Corso Vitt. Eman. 229. — Dentists: *Adler*, Via Nazionale 114; *Chamberlain*, Via Poli 37; *Curtis* Piazza di Spagna 93, 1st floor; *Van Marter*, Via Nazionale 87 (all Americans); *Martin*, Via della Vite 46.

Chemists: *Sinimberghi, Evans, & Co.*, Via Condotti 64-66, patronised by the English and American embassies; *Roberts & Co.*, Piazza di S. Lorenzo in Lucina 36; *Baker & Co.* (proprietor *G. P. Passarge*), Piazza di Spagna 42; *Borioni*, Via del Babuino 98; *Garneri*, Via del Gambero 39; *Marignani*, Via del Corso 435; other Italian chemists in every part of the town. — Surgical Instruments and Bandages: *Immelen*, Via Frattina 134; *Invernizzi*, Via del Corso 48. — Sick Nurses may be obtained at Via Palermo 35 (10 fr. per day; English Roman Catholic) or on application to Miss Martin, Via Palestro 62 (5-7 fr.).

Baths ($1^1/_2$-2 fr.; fee 15-20 c.) at the hotels; also Vicolo d'Alibert 1, Via Belsiana 64, Via del Babuino 96, Via Ripetta 116; Via della Vite 29, opposite the post-office; Via Volturno 37. — *River Bath* at the Ponte Molle. — *Hydropathic Establishments:* Via Venezia 9 A; Via Crociferi 44.

Hairdressers: *Giardinieri*, Via del Corso 423; *Lancia*, Via S. Giacomo 12; *Pasquali*, Via Condotti 11; all with ladies' rooms. — *Perfumers*, Via del Corso: 390, 342, 343; *Rimmel*, 524; *Brugia*, 344.

Lieux d'Aisance (10 c.): Via Nazionale, beside the Exhibition of Art; Vicolo dello Sdrucciolo, near the Piazza Colonna; Via dei Pianellari, adjoining the church of S. Agostino (p. 178); Via Belsiana 22; Via del Mancino, adjoining the Piazza Venezia (15 c.); Vicolo del Governo Vecchio; Vicolo Tribuna Tor de' Specchi; Via Alessandrina; Passeggiata di Ripetta; in the colonnade of the Piazza of St. Peter, on the side next the Porta Angelica; outside the Porta del Popolo, to the left on the Pincio, etc.

e. Studios. Art Associations. Art Dealers.

Studios. PAINTERS: *Aerni*, Via Margutta 48; *Alvarez*, Vicolo S. Nicola di Tolentino 13; *Brioschi*, Palazzo Venezia; *H. Coleman*, Via Margutta 33; *H. Corrodi*, Via degli Incurabili 8; *Effenberger*, Vicolo S. Nicola di Tolentino 13; *Ferrari*, Via Margutta 55; *Haseltine*, Palazzo Altieri; *Miss Higgins*, Via Porta Pinciana 8; *Miss Hosmer*, Via Margutta 53; *Kronberg* (Swede) and *Löwenthal*, both Via Margutta 33; *Miss Morley*, Via Margutta 54; *Navone*, Passeggiata di Ripetta 35; *Nerly*, Via del Corso 4; *Podesty*, Palazzo Doria, Circo Agonale 13; *Pradilla* (Spaniard), Via Sistina 75; *Roesler-Franz*, Piazza S. Claudio 96; *Schlösser*, Via Venti Settembre 4; *Sciuti*, Piazza Mattei 10; *L. Seitz*, Piazza Cappuccini 6; *Siemiradski* (Pole), Via Gaeta 1; *Signora Stuart-Sindici*, Via Margutta 54; *Terry*, Palazzo Odescalchi; *C. Tiratelli*, Via Margutta 33; *Vannutelli*, Via Margutta 48; *Vedder*, Via S. Basilio 20; *Vertunni*, Via Curtatone 8; *Villegas*, Pal. Villegas, Viale Parioli; *Weckesser*, Piazza Barberini 43.

SCULPTORS: *Amici*, Passeggiata di Ripetta 20; *L. Ansiglioni*, Via Margutta 55; *R. Cauer*, Via Brunetti 16; *Chiaradia*, Via Margutta 5; *Dausch*, Via S. Giacomo 18; *Ezechiel*, Piazza delle Terme 118; *Galletti*, Via Gesù e Maria 21; *Gerhard*, Passeggiata di Ripetta 33; *R. S. Greenough*, Piazza S. Bernardo 109; *Prof. Guglielmi*, Via Babuino 155; *Guillaume*, director of the French Academy (p. 136); *Hasselriis* (Dane), Via Margutta 51A; *C. B. Ives*, Via Margutta 53; *Jos. Kopf*, Via Margutta 59; *C. Maccassi*, Piazza Sallustio; *Macdonald*, Via S. Nicola di Tolentino 22b; *Monteverde*, Piazza dell' Indipendenza; *F. Schulze*, Palazzo Barberini; *F. Simmons*, Vicolo S. Nicola di Tolentino 73; *Sommer*, Via Margutta 54; *Spies*, Piazza S. Pietro in Vincoli 40a; *Story* (American), Via S. Martino a Macao 7; *Summers* (English), Via Margutta 53a; *Volkmann*, Piazza Dante 4.

INTERNATIONAL ASSOCIATION OF ARTISTS, Via Margutta 53. — BRITISH ACADEMY, Via S. Nicola di Tolentino 22A. — BRITISH AND AMERICAN ARCHÆOLOGICAL SOCIETY, Via S. Basilio 20, with a good library.

ART DEALERS. *Società Artistica*, Via del Babuino 135; *D'Atri*, Via Condotti 7; *E. Fischer*, Via del Babuino 81 (these chiefly for pictures); *Andreoni*, Piazza del Popolo 17 (marble and alabaster sculptures); *G. Sangiorgi*, Palazzo Borghese (p. 177; auction-sales). See also Cameos, Casts, Copies of Bronzes, Engravings, etc.

ARTISTS' MATERIALS. *Corteselli*, Via Sistina 150; *Juliana*, Via Babuino 147; *Zecca*, Via Margutta 53a. — STATIONERS. *Calzone*, Via del Corso (entrance in the Via Lata); *Ricci*, Via del Tritone 13; *Brenta*, Via SS. Apostoli 24; *Zampini*, Via Frattina 51.

Works of Art, both ancient and modern, are liable to government inspection on exportation (office in the Museum in Diocletian's Thermae). — GOODS AGENTS: *C. Stein*, Via di Mercede 42; *Giordani & Ferroni*, Piazza Colonna 370a; *Roesler-Franz*, Via Condotti 6. — PACKERS ('Incassatori'): *Ferroni*, Via Ripetta 228; *Vincenzo Giorgini*, Via Rasella 20.

f. Shops.

Antiquities, Jewellery, etc. — ANTIQUITIES: *Augusto Castellani*, Piazza di Trevi 86 (see below); *Martinetti*, Via Bonella 74; *Bernard*, Via Sistina 21; *Innocenti*, Via del Babuino 77; *Noci*, Via Fontanella di Borghese 29.

CAMEOS: *Saulini*, Via del Babuino 96; *Angelici*, Via Sistina 19; *Ciapponi*, Via Sistina 129; *Pianella*, Via de' Maroniti 4, fourth floor; *Neri & Co.*, Piazza di Spagna 60; *Publio de Felici*, Piazza di Spagna 98; *Tombini*, Via Condotti 2, Piazza di Spagna 74.

CASTS: *Marsili*, Via Frattina 16; *Malpieri*, Via del Corso 54; *Padovelli*, Via Porta Pinciana 46A; *Fedeli*, Via Laurina 43 (Renaissance works).

COPIES OF ANCIENT BRONZES AND MARBLES: *Boschetti*, Via Condotti 74; *Röhrich*, Via Due Macelli 62; *Nelli*, Via del Babuino 139; *Rainaldi*, Via del Babuino 51A & 132 (large stock, fixed prices).

CORAL: *Balzano*, Via del Corso 247.

GOLDSMITHS: **Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient golden ornaments, and executes imitations

from Greek, Etruscan, and Byzantine models; *Marchesini*, corner of the Via del Corso and Via Condotti; *Boni*, Piazza S. Carlo, in the Corso; *Ansorge*, *Fasoli*, *Pierret*, Piazza di Spagna 72, 95, & 20; *Freschi*, Via Condotti 56; *Calvi*, Via Sistina 15 (silver ornaments after ancient patterns).

Jewellery, see Goldsmiths, Roman Pearls.

Marble-Cutters: *Orlandi*, Via Sistina 75 C; *Fabbi*, Via Sistina 130; *Piermattei*, Via Sistina 81.

Roman Pearls: *Rey*, Via del Babuino 122; *Bartolini*, Via Frattina 97; *Lacchini*, Piazza di Spagna 69.

Booksellers. *Spithoever*, Piazza di Spagna 84; *Piale*, Piazza di Spagna 1; *Loescher & Co.*, Palazzo Simonetti, Via del Corso 307, entered from Via del Collegio Romano; *Libreria Centrale*, Pal. Bernini, Via del Corso 146; English, German, and French books at all these. *Fratelli Bocca*, Via del Corso 217; *Fratelli Treves*, Via del Corso 383; *Paravia & Co.*, Via Nazionale 15 and Piazza SS. Apostoli 56-65. — Religious works and music, Via di Propaganda Fide 6. — Maps at *Bossi's*, Via del Corso 401, at *Spithoever's*, and *Loescher's* (see above). — Old Books at *Menozzi's*, Pal. Borghese, at Sangiorgi's the art-dealer (p. 120); *Bocca's*, Via del Giardino 110; also at *Spithoever's* and *Loescher's*. — Bookbinders. *Glingler*, Via della Mercede 42; *Olivieri*, Piazza di Spagna 87; *Santinelli*, Via Piè di Marmo.

Lending Libraries. *Piale's*, Piazza di Spagna 1, with over 20,000 English, French, German, and Italian works on history, art, etc. (one vol. 3, three vols. 5 fr. monthly); *Loescher's* (see above; one book weekly 1, monthly 3 fr.). — **Reading Rooms.** *Piale*, Piazza di Spagna 1 (English and American newspapers; per week 2, per month 5 fr.).

Music Sellers. *Successori Landsberg*, Via Condotti 85, 1st floor (pianos and music for sale or hire); *Bossola*, Via del Corso 140; *Venturini*, Via del Corso 387; *Ricordi*, Via del Corso 392; *Bartolo*, Via Condotti 70. — Strings: *Berti*, Via Tor Argentina 19; *Ceccherini*, Via Fontanella di Borghese 56; *Rufini*, Via della Lungara 18. — Teachers of music and singing may be heard of at the booksellers' or at the music-shops.

Photographs: *Alinari & Cook*, Via del Corso 90; *Spithoever* (see above; Braun's and Anderson's photographs); *Loescher* (see above); *Libreria Centrale* (see above; Brogi's photographs): *Molins*, Via Condotti 80 (views of the Parker Collection, for archæologists); *Hefner*, Via Frattina 133 (Simelli's photographs); *Moscioni*, Via Condotti 10a; *Piale*, Piazza di Spagna 1.

Photographs for artistic purposes: *Gugl. Plüchow*, Via Sardegna 34. Reproduction of sketches, pictures, etc.: *Tuminelli*, Via Condotti 21. — Portraits: *Alessandri*, Via del Corso 12; *Le Lieure*, Vicolo del Mortaro 19; *Montabone*, Piazza di Spagna 9 and Via Nazionale 188; *Schemboche*, Via di Mercede 54; *Suscipi*, Via Quirinale; *Stuani*, Via Belsiana 29; *Della Valle*, Via della Croce 67.

Engravings at the *Regia Calcografia*, formerly the Stamperia Camerale (moderate prices), Via della Stamperia 6 (Pl. I, 21; p. 138).

Articles de Voyage, etc.: *Barfoot* (English saddlery), Via del Babuino 150 D and 152; *Chiara*, Via Giustiniani 17; *De' Angeli*, Via Capo le Casa 94; *Old England*, Via Nazionale 115; *Destefani*, Via del Tritone 204.

Clothing (see also Tailors). For Gentlemen: *Guastalla*, Via del Corso 335 (large shop); *Savonelli & Co.*, Via del Corso 300; *Fratelli Bocconi*, Via del Corso, adjoining the Piazza Colonna; *Old England*, Via Nazionale 115; *Old Scotland*, Via del Plebiscito 114; *Unione Militare*, Via in Lucina. — Ladies' Dress and Millinery: *Fratelli Pontecorvo*, Via del Corso 172; *Massoni*, Via del Corso 307; *Compagnie Lyonnaise*, Via del Corso 473; *Catarina Tua*, Via del Corso 526; *Gennari*, Via del Corso 307; *Bloch*, Piazza di Spagna 31; *Madame Boudrot*, Via Condotti 80; *Mazza & Milani*, Via del Corso 60; *Mauro*, Via del Corso 477; *Antonia Lupa*, Via del Corso 28; *Ville de Lyon*, Via dei Prefetti 48-52; *Paventa*, Via del Tritone 212; *Gillardi*, Via del Corso 417; *Costanza Federico*, Via S. Nicola di Tolentino 26, first floor (for moderate requirements). — See Haberdashery.

DRAPERS: *Todros*, Via del Corso 418; *Schostal*, Via del Corso 158; *Ousset*, Via del Corso 244; *Guastalla*, Via Colonna 20.

FURNITURE (carved; see also Upholsterers). *Barberito*, Via Sistina 130; *Noci*, Via Fontanella Borghese 29-34. — INTARSIA: *Zuccarelli*, Via del Babuino 34.

GLOVES, COLLARS, AND NECK-TIES: *Chanal*, Via del Corso 143; also at Via del Corso 227; Piazza S. Lorenzo in Lucina 39; Via della Vite 10; Via Frattina 15.

HABERDASHERY: *Salvi*, Palazzo Sciarra, Via del Corso 328; *Masini*, Via del Corso 309; *Carsana*, Via del Corso 136; *Borgia*, Via dei Prefetti 19.

HATTERS: *Bessi*, Via Nazionale 137; *Miller*, Via Condotti 16; *Vigano*, Via Marco Minghetti and Via Cavour 75; *Monti* (straw-hat warehouse), Via Metastasio 10.

LAMPS: *Ditmar*, Corso Vitt. Emanuele 13. — TEA AND COFFEE MACHINES, etc.: *Faucillon*, Via Propaganda 23.

MOSAICS: *Roccheggiani*, Via Condotti 14. Mosaics and cameos, at moderate prices, at Piazza Borghese 106 and Piazza di Spagna 77.

PORCELAIN: *Ginori*, Via del Tritone 25.

OPTICIANS: *Hirsch*, *Priotti*, *Suscipi*, Via del Corso Nos. 402, 419, 157.

ROMAN SHAWLS: *Agostini*, Via Maddalena 30 A; *Bianchi*, Piazza della Minerva 69; *Amadori*, Via del Corso 316; *Steffoni*, Piazza di Spagna 63; *Fontana*, Via del Babuino 106; *The Roman Silk Manufacturing Co.*, Piazza del Popolo 18.

SHOEMAKERS: *Berardi*, Via Fontanella di Borghese 36; *Giangrandi*, Via Frattina 79; *Jesi*, Via del Corso 129; *Rubini*, id. 223; *Renner*, Via dei Cappuccini 15; *Patetta*, Via Due Macelli 30; *Crema Rovatti*, Via Nazionale, beside the Piazza Venezia (cheap); *Fratelli Münster*, Via del Corso 162.

SMALL WARES, etc.: *Merico Cagiati*, Via del Corso 167-169; *Janetti*, Via Condotti 18; *A. Cagiati*, Via del Corso 250; *Finzi & Bianchelli*, Via del Corso 377; *Old England*, Via Nazionale 115; *Beretta*, Via Condotti 49; *Sarteur*, Via del Corso 265.

TAILORS: *Schraider*, Piazza di Spagna 5; *Mattina*, Via del Corso 107, first floor; *G. Sègre*, Piazza di Trevi 83; *Foa & Guastalla*, Via del Corso 105.

UMBRELLAS, SUN-SHADES, AND FANS: *Giardini*, Via del Corso 185; *Motta*, Via del Corso 334; *Guattari*, Via del Corso 411.

UPHOLSTERERS: *Levera*, Via del Corso 395; *Peyron & Co.*, Corso Vittorio Emanuele 53; *Fil. Haas & Figli*, Via Condotti 46, at the corner of the Via del Corso. — CABINET-MAKERS: *Kremer*, Monte Caprino, in the German Archæological Institute (p. 212); *Mangold*, Via del Babuino 70; *Giffers*, Vicolo del Falcone.

WATCHMAKERS: *Kobell*, Via delle Convertite 15, near the post-office; *Kolbauer*, Via Due Macelli 108; *Gondret*, Via del Corso 144; *Hausmann*, Via del Corso 406; *Kohlmann*, Via Condotti 69; *Conti*, Piazza di Spagna 53.

g. Church Festivals. English Churches.

Church Festivals. Since the annexation of Rome to the kingdom of Italy on 20th Sept., 1870, the public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the Fête de Dieu, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very high quarters. (Gentlemen are required to wear uniform or evening dress. Ladies must be dressed in black, with black veils or caps.) Music in St. Peter's, see p. 276. Details of the various festivals are contained in the *Diario Romano*, published annually (60 c.; festivals no longer celebrated are marked by asterisks). The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell' ottava di pasqua al Vaticano* (1 fr.; also a French edition), obtainable at the bookshops mentioned at p. 121. Details are also given in the *Roman Herald* (p. 129) and in bills displayed in the windows at Piale's (p. 121). Bills posted at the parochial churches give information concerning the ceremonies and illuminations connected with the 'Quarant'ore' or exhibition of the Holy of Holies for twenty-four hours.

The following are the principal festivals to which the public are admitted: —

January 1. *Gesù* (p. 187): High Mass at 10.30 a.m. with illumination.
— 6. Epiphany. *S. Andrea della Valle* (p. 188): at 10.30 a.m. exhibition of the group of the Adoration of the Magi, presented by Prince Torlonia.
— — — *S. Atanasio dei Greci* (Pl. I, 17), Via del Babuino: High Mass according to the Greek ritual, 10 a.m.
— 17. *S. Anastasia* on the Palatine (p. 241): benediction of domestic animals.
— 18. *S. Prisca* on the Aventine (p. 245).
— 20. *S. Giorgio in Velabro* (p. 239), or *S. Sebastiano alla Polveriera* on the Palatine (Pl. II, 19, 22).
— 21. *S. Agnese Fuori* (p. 340): dedication of lambs in the morning.
— — *S. Agnese*, Circo Agonale (p. 185): Mass at 10.45 a.m. (good music).
— 25. *S. Paolo Fuori* (p. 350).
— 30. *SS. Martin & Luke*, in the Forum (p. 228).

February 1. *S. Clemente* (p. 252): Illumination of the lower church from 3 p.m.
— 2. Candlemas. *St. Peter's* (p. 269): Mass at 9.45 a.m., with Te Deum and dedication of candles.
— — *S. Biagio della Pagnotta* (p. 194), Via Giulia: Armenian service at 10.30 a.m.

On Ash Wednesday and every Sunday during Lent, celebrated Lent sermons in *Gesù* (p. 187), *S. Maria sopra Minerva* (p. 182), *S. Lorenzo in Damaso* (p. 190), and other churches.

March. 9. *S. Francesca Romana* (p. 223): Mass at 10. 45 a.m.; before 11 a.m. and after 3 p.m. the dwelling of the saint in the nunnery, Via Tor de' Specchi (Pl. II, 17), is open.
— 12. *S. Gregorio Magno* (p. 249): Mass at 10.15 a.m.; side-chapels open.
— 16. Festival in the chapel of the *Palazzo Massimi* (p. 189) in commemoration of a resuscitation by S. Filippo Neri.
— 25. Annunciation. *S. Maria sopra Minerva* (p. 182): Mass at 10. 45 a.m.
— 31. *S. Balbina* (p. 246).

Holy Week. — *Palm Sunday. St. Peter's* (p. 269): At 10 a.m., after Mass, procession and consecration of palms.
— *Wednesday.* Lamentations and Miserere in all churches 2 hrs. before Ave Maria; interesting only in *St. Peter's* (p. 269; relics of the Passion displayed) and in *S. Giovanni in Laterano* (p. 256; best singing).
— *Holy Thursday.* Lamentations, Miserere, etc. as on Wednesday; washing of the altar after the Miserere.
— *Good Friday.* At 10 a.m. Entombment in all churches; most interesting at *St. Peter's* (p. 269) and *Gesù* (p. 187); the groups remain on view until Sat. evening. — Lamentations, Miserere, etc. 2 hrs. before Ave Maria, as above. — In the evening at *S. Marcello al Corso* (p. 164), the Seven Sorrows of Mary (often crowded).
— *Saturday.* At all churches between 7 and 8 a.m. lighting of the holy fire. — In the *Baptistery of the Lateran* (p. 256): Baptism of converted Jews and heathens; Consecration of priests.

Easter Day. High Mass in *St. Peter's* (p. 269), at the high altar at 10 a.m. Exhibition of the Passion relics.
Ascension. S. Giovanni in Laterano (p. 256): Mass at 10 a.m.
Corpus Domini. Processions at the churches, most magnificent at *St. Peter's* (p. 269), *S. Giovanni in Laterano* (p. 256), and *Gesù* (p. 187).
April 23. *S. Giorgio in Velabro* (p. 239).
— 29, 30. *S. Maria sopra Minerva* (p. 182): Chapel of S. Catharine open to women.
May 1. *SS. Apostoli* (p. 172).

May 3. *S. Croce in Gerusalemme* (p. 157): Mass at 10.45 a.m.; exhibition of relics of the Cross.
— 6. *S. Giovanni a Porta Latina* (p. 248).
— 12. *S. Nereo ed Achilleo*, outside the Porta S. Sebastiana (p. 247; celebrated Easter lights).
— 14. *S. Alessio* (p. 242), on the Aventine.
— 26. *S. Maria in Vallicella* (*Chiesa Nuova*, p. 191): Festival of S. Philip Neri, whose dwelling is open.
June 24. *S. Giovanni in Laterano* (p. 256): Mass at 10 a.m.
— 26. *SS. Giovanni e Paolo* on the Cœlian (p. 250): lower church open.
— 29. SS. Peter and Paul. — *St. Peter's* (p. 269): Mass at 10 a.m. celebration formerly by the Pope.
— 30. *S. Paolo Fuori* (p. 350).
Aug. 1. *S. Pietro in Vincoli* (p. 159): St. Peter in Vinculis.
— 5. *S. Maria Maggiore* (p. 153): S. Maria della Neve.
— 10. *S. Lorenzo in Miranda* (p. 221). *S. Lorenzo Fuori* (p. 341).
— 25. *S. Luigi dei Francesi* (p. 181): Mass at 10.30 a.m.
— 29. *S. Sabina* (p. 242), on the Aventine.
Sept. 27. *SS. Cosma e Damiano*, in the Forum (p. 222).
— 29. *S. Angelo in Pescheria* (p. 196).
Oct. 18. *SS. Martina e Luca* (p. 228), in the Forum.
Nov. 2. All Souls' Day (Giorno de' Morti). *S. Maria della Concezione* (Capuchin church; p. 139).
— 4. *S. Carlo al Corso* (p. 160); Mass at 10.45 a.m.
— 8. *Quattro Coronati*, on the Cœlian (p. 255).
— 9. *S. Teodoro*, on the Palatine (p. 239).
— 12. *S. Martino ai Monti* (p. 158).
— 21, 22. *S. Cecilia in Trastevere* (p. 323): Music at 10.15 a.m.
— 22. Illumination of the *Catacombs of Callistus* (p. 359); Mass with vocal quartet at 9.30 a.m.
— 23. *S. Clemente* (p. 252): Illumination of the lower church from 3 p.m.
Dec. 2. *S. Bibiana*, on the Esquiline (p. 155).
— 5. *S. Saba*, on the Aventine (p. 245).
— 6. *S. Nicola in Carcere* (p. 196), near the Piazza Montanara; distribution of gifts to poor children in the sacristy in the morning.
— 24, 25. *S. Maria Maggiore* (p. 153), Exhibition of the Holy Manger.
— 25. Christmas Day. *S. Maria in Aracœli* (p. 199): Mass at 10 a.m., procession with the 'Santo Bambino'; beginning of recitations by children, continued daily till Jan. 6.
— 26. *S. Stefano Rotondo* (p. 251): German sermon.
— 27. *S. Giovanni in Laterano* (p. 256): Exhibition of the heads of SS. Peter and Paul.
— 28. *S. Paolo Fuori* (p. 350).
— 31. Ambrosian Song of Praise at all churches.

English Churches. *All Saints*, Via Babuino 154 (superseding the old Anglican Church near the Porto del Popolo); services at 8. 30 a.m., 11 a.m., and 3 p.m., in summer 9 a.m. and 5 p.m.; chaplain, *Rev. F. N. Oxenham*, Piazza del Popolo 18. — *Trinity Church*, Piazza S. Silvestro, opposite the Post Office (p. 161); services at 11 a.m. and 3 p.m.: chaplain, *Rev. Pelham Stokes*. — *American Episcopal Church of St. Paul*, a handsome brick edifice by Street, Via Nazionale; services at 8.30 a.m., 10.45 a.m., and 4 p.m.; rector, *Rev. Dr. Nevin*, Via Napoli 58. — *Scottish Presbyterian Church*, Via Venti Settembre 7, near the Quattro Fontane; services at 11 a.m. and 3 p.m.; minister, *Rev. Dr. Gray*, Via Venti Settembre 7, 2nd floor. — *Methodist Episcopal Church*, Piazza Poli 2; services on Sun. 11 a.m.; Pastor, *Rev. E. E. Powell*. — *Wesleyan Methodist Church*, Via della Scrofa 64; minister, *Rev. Henry Piggott*, Via delle Copelle 28. — *American Baptist Church*, Via Teatro Valle 37; minister, *Rev. Mr. Egan*.

Italian Protestant Churches. *Waldensian Church* (Rev. Sig. Prochet), Via Nazionale 107. — *Free Italian Church* (Signor Gavazzi), Via Panico 43,

opposite the church of S. Angelo. — *Episcopal Methodist Church*, Piazza Poli 2. — *Baptist Chapel*, Piazza San Lorenzo in Lucina. — *Baptist Church*, Via Urbana 154.

h. Principal Libraries.

1. Biblioteca Apostolica Vaticana, see p. 310. Permessi issued by the Cardinal-Secretary of State directed to the prefects of the library. Readers admitted from Oct. 1st to Easter 9-1, from Easter to 29th June 8-12 o'clock; the library is closed on Sun., Thurs., and holidays.

2. Public Libraries, open on the days mentioned below from 9 to 3, the Biblioteca Angelica, however, only from 9 to 2. Admittance see the placard in the Bibl. Vittorio Emanuele. — *Biblioteca Alessandrina*, in the Sapienza (p. 183; over 10,000 printed vols.), daily, 1st Nov.-30th June also 7-10 p.m. — *Biblioteca Angelica* (p. 179; over 100,000 vols. and 2945 MSS.), closed on Sun. and Thurs. and in Oct. — *Biblioteca Casanatensis* (p. 183; one of the largest in Rome, with 200,000 vols. and 1000 MSS.), daily, except Sundays. — *Biblioteca Centrale Vittorio Emanuele* (p. 167), from Nov. to May also 7-10 p.m., closed for a short time at midsummer (besides the large public reading-room and well-supplied newspaper-room, there is a 'Sala Riservata' with an excellent reference-library, for the use of which a permesso is necessary). This library (500,000 vols. and several thousand MSS.) was formed in 1871 from the library of the Jesuits and suppressed convents, and is yearly increased by the purchase of new works, in which the other libraries are generally deficient. The institution is admirably managed in the interest of readers and it is the only library in Rome in which books are lent out (on the security of the embassy or consulate; farther particulars in the Uffizio dei Prestiti, on the first floor of the library). The director is Commendatore *Conte Dom Gnoli*.

3. Private Libraries: *Biblioteca Barberina* (p. 143; 7000 MSS.; many of Greek and Latin authors, Dante, etc.), open to the public on Thurs. 9-2; closed in Oct. — *Biblioteca S. Cecilia*, Via de' Greci 18, daily 9-3 (music). — *Biblioteca Chisiana* (p. 162; valuable MSS.), admission by permesso, obtainable through the traveller's consul, 10-12; closed in summer. — *Biblioteca Corsiniana* (p. 317), open to the public daily, except Sun. and Wed., Nov. to March 1-4, Apr. to July 2-5. — *Biblioteca Sarti*, in the Academy of St. Luke (p. 223), daily except Sat. and Sun., in summer 8-2, in winter 9-3. — *Biblioteca Vallicellana* (p. 191; founded by St. Philip Neri, now owned by the Società Romana di Storia Patria; valuable MSS.), open on Tues., Thurs., and Sat., 10-3. — *Biblioteca Lancisiana* (medical works), in the Hospital of S. Spirito (p. 268), daily, 9.30-2.30.

i. Best time for visiting Churches and Hours of Admission to Public and Private Collections, Villas, etc.

Changes in the arrangements take place so frequently that the following data make no pretence to absolute accuracy. Even the lists of sights contained in some of the daily newspapers are not always trustworthy (best in some English papers, p. 129; and the bills in Piale's windows, p. 121). Intending visitors should therefore make additional enquiry.

The '*Permessi*' necessary for visitors to several collections may either be obtained personally in the ways described below or through the consuls (p. 119) or bankers. — *Free Tickets* for artists etc. and admission of *Scholars*, see p. xx; *Public Holidays* on which the collections are closed, see p. xx; *Fees*, see p. xii.

Churches (comp. p. xx) are closed from 12 till 3. The five patriarchal churches, however, *S. Pietro in Vaticano* (p. 269), *S. Giovanni in Laterano* (p. 256), *S. Maria Maggiore* (p. 158), *S. Paolo Fuori* (p. 350), and *S. Lorenzo Fuori* (p. 341), as well as the two pilgrim-churches, *S. Croce in Gerusalemme* (p. 157), and *S. Sebastino*, on the Via Appia (p. 347) are open all day. Many of the smaller and remoter churches are accessible only by means of the sacristans, except on the festivals of their titular saints.

	Sun. and holidays	Monday	Tuesday
Accademia di S. Luca (p. 228)	—	9-3	9-3
Albani, Villa (p. 336) Antiques	—	—	—
Albani, Villa (p. 336) Casts	—	—	—
Barberini, Gallery (p. 142)	—	12-5	12-5
Boncampagni, Museo (p. 140)	9-12, 2-5	—	9-12, 2-
Borghese, Villa (p. 327) Park	—	—	after 1 p.r
Borghese, Villa (p. 327) Antiques and Paintings	—	—	1-4 or 5
Capitoline Museum (p. 206)	10-1	10-3	10-3
Castello S. Angelo (p. 266)	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1,
Catacombs of S. Callistus (p. 359)	All day	All day	All day
Colonna, Gallery (p. 174)	—	—	11-3
Conservatori, Palace of (p. 201)	10-1	10-3	10-3
Corsini, Gallery (p. 316)	—	9-3	—
Doria, Gallery (p. 170)	—	—	10-2
— *Pamphilj, Villa* (p. 353)	—	after 1 p.m.	—
Farnesina, Villa (p. 314)	—	—	—
Forum Romanum (p. 213)	All day	All day	All day
Galleria d'Arte Moderna (p. 149)	—	9-3	9-3
Lateran, Collections of the (p. 258)	—	10-3	10-3
Maltese Villa and *S. Maria Aventina* (p. 243)	—	—	—
Mattei, Villa (p. 251)	—	—	—
Medici, Villa, Garden and Casts (p. 136)	—	—	—
Museo Artistico Industriale (p. 138)	9-3	9-3	9-3
— *Kircheriano, Etnografico & Preistorico* (p. 167)	9-3	9-3	9-3
— *Nazionale (Terme di Diocleziano;* p. 146)	9-1	9-3	9-3
Palatine (p. 232)	after 9 a.m.	after 9 a.m.	after 9 a.
St. Peter's, Dome of (p. 277)	—	8-11	8-11
Quirinale, Palazzo del (p. 150)	12-3	—	—
Rospigliosi, Casino (p. 151)	—	—	—
Thermae of Caracalla (p. 246)	after 10 a.m.	after 9 a.m.	after 9 a.
— *of Titus* (p. 227)	after 10 a.m.	after 9 a.m.	after 9 a.
Torlonia, Gallery (p. 176)	—	—	11-2
Vatican Collections (pp. 279, 296, 310) 1. Sistine Chapel, Raphael's Stanze and Loggie. Picture Gallery	—	10-3	10-3
Vatican Collections (pp. 279, 296, 310) 2. Sculpture, Etruscan, and Egyptian Museum	—	10-3	10-3
Vatican Collections (pp. 279, 296, 310) 3. Library	—	10-3	10-3
Villa di Papa Giulio (p. 334)	9-3	9-3	9-3
Wolkonsky, Villa (p. 264)	—	—	—

Wednesday	Thursday	Friday	Saturday	Admission free except where otherwise stated.
9-3	9-3	9-3	—	
—	—	—	—	by special permission of Prince Torlonia (p. 176).
—	—	—	—	
12-5	12-5	12-5	12-5	July and Aug. 11-5.
—	9-12, 2-5	—	—	
—	after 1 p.m.	—	after 1 p.m.	
—	1-4 or 5	—	1-4 or 5	Adm. 1 fr.
10-3	10-3	10-3	10-3	Adm. 1/2 fr., Sun. free.
9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3	Permessi, see p. 267.
All day	All day	All day	All day	1 fr.; closed in midsummer.
—	11-3	—	11-3	
10-3	10-3	10-3	10-3	Adm. 1/2 fr., Sun. free.
—	9-3	—	9-3	
—	—	10-2	—	On Wed. or Sat. if Tues. or Frid. be a holiday.
—	—	after 1 p.m.	—	Permessi for the Casino, see p. 353.
—	—	—	—	10-3 on 1st and 15th of each month; closed June-October.
All day	All day	All day	All day	Closed 12-3 in midsummer.
—	9-3	9-3	9-3	Adm. 1/2 fr.
10-3	10-3	10-3	10-2	From 15th July to 14th Septr. 9-1; adm. 1 fr., Sat. free.
9 a.m. till dusk	—	—	9 a.m. till dusk	
—	2.30 p.m. till dusk	—	—	Visitors sign the visitors' book.
8-12, 2-5	—	—	8-12, 2-5	
9-3	9-3	9-3	9-3	
9-3	9-3	9-3	9-3	Adm. 1 fr., Sun. free.
9-3	9-3	9-3	9-3	Adm. 1 fr., Sun. free.
after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	Adm. 1 fr., Sun. free; closed 12-3 in midsummer.
8-11	8-11	8-11	8-11	Permessi, see p. 277.
—	12-3	—	—	Permessi (10-12) in the *Ministero della Casa Reale*, Via del Quirinale, next to S. Andrea (Pl. II, 24), first floor.
9-3	—	—	9-3	
after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	Adm. 1 fr., Sun. free.
after 9 a.m.	after 9 a.m.	after 9 a.m.	after 9 a.m.	
—	—	11-2	—	
10-3	10-3	10-3	10-2	From June 15th to Sept. 14th, 9-1; permessi, see p. 279.
10-3	10-3	10-3	10-2	From June 15 to Sept. 14, 9-1; adm. 1 fr., Sat. free. Etruscan Museum closed on Sat.
10-3	10-3	10-3	10-2	Reading in the Library, see p. 125.
9-3	9-3	9-3	9-3	Adm. 1 fr.; Sun. free.
after 12 noon	—	—	after 12 noon	Permessi at the consulates.

The PARKS of the *Villa Borghese* (p. 327) and the *Villa Doria Pamphilj* (p. 353), may be visited by carriage; but only two-horse carriages or one-horse carriages without numbers are admitted to the latter. Carriages may also be taken for visits to the picturesque *Passeggiata Margherita* (p. 321) and the *Via Appia* (p. 345; exact bargain advisable). The gardens on the *Pincio* (p. 135), with their fine view of Rome, are usually crowded in the evening by both natives and foreigners. — In the height of summer, the band plays in the Piazza Colonna (p. 162), instead of on the Pincio.

Besides the above-mentioned Passeggiata Margherita and the Pincio, the best VIEW POINTS are the *Palatine* (p. 232) and the *Monte Testaccio* (p. 244) on the left bank of the Tiber, and on the right bank *S. Pietro in Montorio*, from which our panorama is taken (p. 320; best time about an hour before sunset).

j. **Theatres. Popular Festivals. Street Scenes. Garrison.**

Theatres (comp. p. XXI). TEATRO ARGENTINA or *Teatro Comunale* (Pl. II, 14; p. 194), Via di Tor Argentina, near S. Andrea della Valle. — TEATRO COSTANZI (Pl. II, 27), Via Firenze; TEATRO VALLE (Pl. II, 15), near the Sapienza, for dramas. TEATRO DRAMMATICO NAZIONALE (Pl. II, 21; p. 149), Via Nazionale, near the Piazza Colonna. — Besides these there are the smaller theatres: TEATRO METASTASIO (Pl. I, 15), Via di Pallacorda, near the Via della Scrofa, for vaudevilles with 'Pulcinella' (performances about 6 and 9; for gentlemen only); TEATRO MANZONI (Pl. II, 27), Via Urbana 153; TEATRO QUIRINO (Pl. II, 18, 21), Via delle Vergini, for small operettas and ballet.

Popular Festivals (which have lost much of their former interest): — January 5th, the day before EPIPHANY, celebrated in the evening in the Piazza Navona (Circo Agonale, p. 181); array of booths and prodigious din of toy-trumpets, rattles, etc. (the so-called 'Befana').

The CARNIVAL lasts from the second Saturday before Ash Wednesday to Shrove Tuesday, and consists in a daily procession in the *Via del Corso*, accompanied by the throwing of bouquets and confetti, and concluding with the Moccoli (taper) evening. It has gradually declined in interest since 1870, and has latterly degenerated into a mere popular merry-making. Ladies are recommended to avoid the Corso during the principal days.

The OCTOBER FESTIVAL, in the vintage-season, once famous, is celebrated with singing, dancing, and carousals at the osterie outside the gates (e.g. at the Monte Testaccio, the Porta Pia, Ponte Molle).

The FESTA DELLO STATUTO, or Festival of the Constitution, introduced since the annexation of Rome, is on the first Sunday in June. Military parade in the forenoon in the Piazza dell' Indipendenza or the Campo Militare (p. 144). In the evening fireworks ('Girandola') in the Piazza del Popolo and elsewhere. — On the anniversary of the FOUNDATION OF ROME (21st April), it has of late been usual to illuminate the Colosseum and the Forum with Bengal fire.

Street Scenes. The top of the Scala di Spagna and the Via Sistina (Pl. I, 20, 21, pp. 137, 138) are the favourite haunts of artists' models, chiefly Neapolitans, whose costumes are a well-known subject of photographs and pictures. — The favourite haunts of the country-people especially on Sundays are in front of the Pantheon (Pl. II, 18, p. 180), the Piazza Montanara (Pl. II, 16; p. 196), and the market-place of the Campo di Fiori (Pl. II, 14; p. 192).

Newspapers, very numerous, 5-10 c. per number. The most popular with visitors are: *Italie* (in French; 10 c.); *Fanfulla* (similar to the Paris Figaro); *Opinione*, *Riforma*, *Popolo Romano*, *Diritto*, *Tribuna*, *Messaggero*.

Osservatore Romano (10 c.), *Moniteur de Rome* (10 c.), and *Voce della Verità*, these three clerical. *Rugantino* is a comic paper in the local dialect. — The *Roman Herald* (20 c.) and the *Roman Times* (20 c.) published on Sat., and the *Roman News and Directory* (20 c.; 1st and 15th of each month) are English papers (the last at Piale's, p. 121), containing the most reliable list of the sights of the day and of the approaching church festivals.

The **Garrison** of Rome consists of 4 regiments of *Infantry* (wearing the 'giubba', or dark blue coat common to the whole army, grey trousers, white leather belts, and caps); 2 regiments of *Granatieri* (or Grenadiers; infantry uniform, with a burning grenade on the cap to distinguish them); 1 regiment of *Bersaglieri* or riflemen (dark blue uniform with crimson facings, large plumed caps worn on one side, forming an élite corps like the Austrian Kaiserjäger); 1 regiment of *Cavalry* (dark blue uniform, light grey trousers, and helmets; the Lanzieri wear fur caps and trousers faced with black); 1 brigade of *Field Artillery* and 1 brigade of *Fortress Artillery* (dark blue uniform with yellow facings); and 1 brigade of *Engineers* (dark blue uniform with crimson facings). To these we may add the *Carabinieri*, or gensdarmes (p. xvi). — The royal body-guard (*Guardie del Re*), about 75 men strong, is recruited from the last (dark blue uniform with silver buttons and red facings, dark blue trousers with a wide red stripe for the foot guards, and grey trousers with black stripes for the horse-guards, who in full dress wear white leather breeches and high boots and cuirass, metal helmets, etc.).

A Fortnight's Visit.

To obtain even a hasty glimpse of the sights of Rome a stay of at least 14-16 days in the 'Eternal City' is necessary. The visitor who has but a fortnight at his disposal will be assisted to make the best use of his time by the plan suggested below, which however he must supplement by a careful study of the tabular statement of hours and days of admission pp. 126, 127. A free use of cabs will also be found necessary.

1ST DAY. The first part of this had better be devoted to what may be called an '*Orientation Drive*'.

Engage a cab for 2-3 hrs. (tariff, see Appendix) and drive down the Corso as far as the Piazza di Venezia, then to the Foro Trajano and through the Via Alessandrina and Via Bonella to the Forum Romanum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, then through the Via Merulana, passing S. Maria Maggiore, through the Via Ag. Depretis (Quattro Fontane) and the Via Nazionale to the Piazza Venezia, then through the Corso Vittorio Emanuele to the Via Tor Argentina, through the last street to the Ponte Garibaldi, crossing it to Trastevere, passing S. Maria in Trastevere, and through the Lungara to the Piazza di S. Pietro; then cross the Ponte S. Angelo, and through the Corso Vittorio Emanuele, and the Via Aracœli to the Piazza in Aracœli at the foot of the Capitol, where the cab may be dismissed. Ascend to the Piazza del Campidoglio (p. 200), visit the Capitoline Museum (p. 202) and the Forum Romanum (p. 213), and lastly spend the evening on the Pincio (p. 135).

2ND DAY. St. Peter's (p. 269) and the Dome (not after 11 a.m.); Antiques at the Vatican (p. 296); Walk from S. Onofrio (p. 313) along the Passeggiata Margherita (p. 321) to S. Pietro in Montorio (p. 319), whence the sunset should be viewed.

3RD DAY. Piazza Colonna (p. 162); Temple of Neptune (p. 163); Pantheon (p. 180); S. Maria sopra Minerva (p. 182); Museo Kircheriano (p. 167); Galleria Doria (p. 170); Palazzo Venezia (p. 164); Palatine (p. 232).

4TH DAY. Palazzo Giraud (p. 267); Sistine Chapel (p. 280); Raphael's Stanze and Loggie (pp. 284, 291); Paintings in the Vatican (p. 292). Excursion to Ponte Molle (pp. 327, 335) or visit the Villa Doria Pamphilj (p. 353).

5TH DAY. Piazza del Quirinale (p. 150; also Casino Rospigliosi if possible, p. 151); Galleria Colonna (p. 171); Fora of the Emperors (p. 227); S. Pietro in Vincoli (p. 159); Thermae of Titus (p. 227); Colosseum (p. 224); Arch of Constantine (p. 226).

6TH DAY. Piazza Navona (p. 181); S. Maria dell' Anima (p. 185); S. Maria della Pace (p. 186); S. Agostino (p. 178); Palazzo Borghese (p. 177); after 1 p. m., Villa Borghese, with its antiques and paintings (p. 327); S. Maria del Popolo (p. 134).

7TH DAY. Piazza and Palazzo Barberini (pp. 139, 142)); Museo Boncompagni (p. 140), S. Maria degli Angeli, and Thermae of Diocletian (Museum, pp. 145, 146); S. Agnese Fuori (p. 340).

8TH DAY. S. Clemente (p. 252); Lateran (Museum, Church, and Baptistery, pp. 256 seq.); S. Maria Maggiore (p. 153); S. Prassede (p. 157); S. Lorenzo Fuori (p. 341).

9TH DAY. Gesù (p. 187); Palazzo Massimi (p. 189); Cancelleria (p. 190); Palazzo Farnese (p. 193); Galleria Corsini (p. 316; also Villa Farnesina, if possible, p. 314); S. Maria in Trastevere (p. 322); return across the Isola Tiberina (p. 197); Theatre of Marcellus (p. 196); Portico of Octavia (p. 196); Fontana delle Tartarughe (p. 194).

10TH DAY. From the Forum Romanum to the Janus Quadrifons (p. 239); Cloaca Maxima (p. 239); Ponte Rotto and the two adjoining ancient temples (p. 240); walk over the Aventine (S. Sabina, p. 242); Pyramid of Cestius (p. 244); Monte Testaccio (p. 244); tramway to S. Paolo Fuori (p. 350) and back.

11TH DAY. S. Maria in Aracœli (p. 200); collections in the Palace of the Conservatori (p. 202); Thermae of Caracalla (p. 246); Via Appia, within and without the city (pp. 245, 345), and the Catacombs of Callistus (p. 359).

Other two or three days should be devoted to revisiting the collections of antiquities in the Vatican and the Capitol and the Borghese Gallery. Lastly, a day should certainly be devoted to the Alban Mts. (p. 361), and another to Tivoli (p. 371). These excursions should not be postponed till the end of the visitor's stay at Rome. They may be made on a Sunday, which is not a good day for sight-seeing.

Rome (*Roma* in Latin and Italian), known even in antiquity as 'the Eternal City', once the capital of the ancient world, afterwards of the spiritual empire of the popes, and since 1871 the capital of the kingdom of Italy, with 438,100 inhab. (30st June, 1892; less than Naples), is situated (41° 53′ 54″ N. lat., 12° 29″ E. long., meridian of Greenwich) in an undulating volcanic plain, which extends from Capo Linaro, S. of Cività Vecchia, to the Promontorio Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The *Tiber*, the largest river in the Italian peninsula, intersects the city from N. to S. in three wide curves. The water of the Tiber is turbid (the '*flavus Tiberis*' of Horace). The average width of the river is about 65 yds. and its depth 20 ft., but it sometimes rises as much as 30-35 ft. The navigation of the river, by means of which the commerce of ancient Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. An artificial channel has been constructed for the river within the city

since 1876. Nine bridges span the stream in Rome and others are projected.

The city proper lies on the LEFT BANK of the Tiber, partly on the plain, the ancient *Campus Martius*, and partly on the surrounding hills. Modern Rome is principally confined to the plain, while the HEIGHTS on which the ancient city stood were almost uninhabited in the middle ages and following centuries (comp. p. 132), and have only recently begun to be re-occupied. These are the far-famed Seven Hills of Rome (comp. the Plan of Ancient Rome, p. 197). The least extensive, but historically most important, is the *Capitoline* (165 ft.), which rises near the Tiber and the island. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression occupied by Trajan's Forum, extends the long *Quirinal* (170 ft.). On the N. a valley, in which the Piazza Barberini is situated, separates the Quirinal from the *Pincio* (165 ft.), which was not originally part of the city (comp. p. 132). To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (175 ft.). Both of these may be regarded as spurs of the third and more important height, the *Esquiline* (245 ft.), which, forming the common basis of these two, extends from the Pincio on the N. to the Cælius. Its present distinguishing feature is the conspicuous church of S. Maria Maggiore; while S. Pietro in Vincoli and the ruins of the Thermae of Titus mark the ancient quarters which stood on the hill where it approaches the Viminal, Palatine, and Cælius. To the S. E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors, and on the low ground between these hills lies the ancient Forum. Farther S., close to the river, separated from the Palatine by the depression (70 ft.) in which the Circus Maximus lay, is the *Aventine* (150 ft.). Lastly, to the S.E. of the Palatine and to the E. of the Aventine, is the long *Caelius* (165 ft.); in the low ground between the Cælius, Palatine, and Esquiline is situated the Colosseum; and farther E., by the city-wall, between the Cælius and Esquiline, is the Lateran.

On the RIGHT BANK of the Tiber lies the smaller part of the city, divided into two halves: on the N. the *Borgo* around the *Vatican* and *St. Peter's*, encircled with a wall by Leo IV. in 852; and to the S., on the river and the slopes of the Janiculum, *Trastevere*. These two portions are connected by the long *Via della Lungara*.

The wall enclosing this area, which was inhabited during the imperial epoch by $1\frac{1}{2}$-2 million souls, has a length of about 10 M. on the left bank and is pierced by 13 gates. It is constructed of brick, and on the outside about 55 ft. high. The greater part of it dates from 271 to 276. It was begun by the Emp. *Aurelian*, completed by Probus, and restored by Honorius, Theodoric, Belisarius,

Nasses, and several popes. The wall on the right bank dates mainly from the time of Pope Urban VIII. — Since 1870 Rome has been fortified by a series of detached forts forming a circle of about 30 M. in circumference round the city.

The following description of Rome is arranged in accordance with a division of the city into four districts, the extent of which is marked with blue lines on the clue-map at the end of the Handbook. To each of these its buildings lend a distinct historical character; though numerous monuments from all periods of Roman history are scattered throughout the entire city.

I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline, the more modern city, the N. part of which is the strangers' quarter.

II. Rome on the Tiber (left bank), the city of the middle ages and following centuries, with the *Via del Corso* as its main thoroughfare; now much altered by the construction of new streets.

III. Southern Quarters, containing the chief monuments of antiquity.

IV. The Right Bank of the Tiber, including the Vatican, St. Peter's, and Trastevere.

I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.

The *Pincio*, the most N. height in modern Rome, lay outside the city until the building of Aurelian's wall (p. 131) and played no conspicuous part in history; but the *Quirinal*, adjoining it on the S.E., is mentioned in the earliest traditions of Rome. On the Quirinal lay the Sabine town whose union with that on the Palatine formed the city of Rome. The Servian Wall (p. xxvii) ran along the N.W. side of the Quirinal, and then to the S.E. and E. behind the Baths of Diocletian and the railway-station, enclosing besides the Quirinal, the *Viminal* (to the S.E.), and a part of the *Esquiline*. According to the division of the city by Augustus (p. xxx), this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Esquiliae* (Esquiline). The building of Aurelian's wall shows that this quarter was afterwards extended. In the middle ages these hills were thinly populated and formed a single region only, named the *Rione Monti*, the most spacious of the fourteen quarters in the city. Its inhabitants, called *Montigiani*, differed, like those of Trastevere, in some of their characteristics from the other Romans. In the latter half of the 16th cent. Pius IV. constructed the street from the Piazza del Quirinale to the Porta Pia. The second main street, intersecting this one and leading from the Pincio to S. Maria Maggiore, was made by Sixtus V., who also provided the hills with water. With the exception of these inhabited quarters

almost the entire E. part of Rome was until lately occupied by vineyards and gardens. But the selection of the city as the capital of the kingdom of Italy in 1870 gave a strong impulse to its extension, and this quarter has assumed quite a new aspect within the last twenty years.

The region known for ages as the *Strangers' Quarter* lies at the W. base and on the slope of the Pincio, its central point being the Piazza di Spagna (p. 137). Thence it stretches N. to the Piazza del Popolo, W. to the Corso (p. 160), and E. (within the last decade) over the Quirinal to the railway-station. — Our description starts from the Piazza del Popolo, at the W. base of the Pincio.

a. Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The N. entrance to Rome is formed by the **Porta del Popolo** (Pl. I, 13), through which, before the construction of the railroad, most visitors approached the Eternal City. It lies at the beginning of the main highway which connects Rome with Tuscany, Umbria, and N. and E. Italy generally. The gate was constructed in 1561 by *Vignola*, and the side towards the town by *Bernini* in 1655, on the occasion of the entry of Queen Christina of Sweden. In 1878 it was enlarged by the addition of two side-portals. The gate is named after the adjoining church of S. Maria del Popolo. — Outside the gate, on the right, is the Villa Borghese, see p. 327.

Within the gate lies the handsome *Piazza del Popolo (Pl. I, 13, 16), adorned with an *Obelisk* between four water-spouting lions, which was erected by Augustus in B. C, 10 in the Circus Maximus in commemoration of the subjugation of Egypt, and dedicated to the Sun. The hieroglyphic inscription mentions the names of Meneptah I. (1326 B. C.) and Ramses III. (1273 B. C.). The obelisk was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and the whole monument with the pedestal and cross 118 ft. — On the W. and E. the Piazza is bounded by arched walls with groups of Neptune and Tritons, and of Roma between the Tiber and the Anio. The street behind the W. wall leads to the new *Ponte Margherita* (Pl. I, 14), affording the shortest route between the Piazza del Popolo and the Vatican (p. 269). On the E. wall are approaches to the *Pincio* (p. 135).

Omnibuses from the Piazza del Popolo: to the *Piazza di Venezia* (p. 164), every 5 min., in the morning viâ the Corso, after 3 p.m. (4 p.m. in summer) viâ the side-streets to the E. (Piazza di Spagna; Piazza Trevi); to the *Via Cavour* (p. 157; terminus near the railway-station), every 10 min. viâ the Piazza di Spagna and the Piazza Barberini. Tramways run from the same Piazza to the *Piazza S. Cosimato* (p. 323), by the Via di Ripetta, the Piazza Navona, and the Corso Vitt. Emanuele, and past Piazza B. Cairoli; to the *Ponte Molle* (p. 327).

Three streets diverge from the Piazza del Popolo on the S.: to the right the *Via di Ripetta*, parallel with the river (p. 177), in the centre the *Via del Corso* (p. 160); and to the left the *Via del Babuino*, leading to the Piazza di Spagna (p. 137). — Between the

two latter streets stands the church of *S. Maria in Monte Santo*, and between the two former that of *S. Maria de' Miracoli*, both dating from the latter half of the 17th cent., with domes and vestibules, designed by Rainaldi, and completed by Bernini and C. Fontana.

***S. Maria del Popolo** (Pl. I, 16) is said to have been founded by Pope Paschalis II. in 1099 on the site of the tombs of the Domitii, the burial-place of Nero, which was haunted by evil spirits, and was entirely re-erected under Sixtus IV. in 1477-80. The interior, decorated by *Bernini* in the baroque style, consists of nave, aisles, transept, and octagonal dome, and contains handsome monuments of the 15th cent. and other works of art. (The sacristan shows the choir and chapels; fee $^1/_2$ fr., best light in the morning).

Right Aisle. The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted in 1485 by *Pinturicchio:* *Altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal Cristof. della Rovere, partly by *Mino da Fiesole*, right, that of Cardinal di Castro (1506); on the pillar to the left, a bust of F. Catel, the painter (d. 1857), by *Troschel*. — In the 2nd Chapel (Capella Cibò): Assumption of Mary, altar-piece by *C. Maratta*. — 3rd Chapel, painted by *Pinturicchio:* above the altar, Madonna with saints; on the left, Assumption of the Virgin; in the lunettes, scenes from the life of Mary; in the predelle representations of martyrs in grisaille; on the right, tomb of Giov. della Rovere (d. 1483); on the left, recumbent bronze figure of Cardinal Pietro Foscari (d. 1485), by *Ant. Pollajuolo* (?). — In the 4th Chapel, decorated by *Pinturicchio* in 1489, marble sculptures of the end of the 15th cent. above the altar: St. Catharine between St. Anthony of Padua and St. Vincent; right, tomb of Marcantonio Albertoni (d. 1485); left, that of the Cardinal of Lisbon (d. 1508).

Right Transept. On the right, tomb of Cardinal Podocatharus of Cyprus. Near it is a door leading into a passage, at the end of which is the sacristy, containing the former canopy of the high-altar of Alexander VI., by *Andrea Bregno* (1473), with an ancient Madonna of the Sienese school and the beautiful monuments of (left) Archbishop Rocca (d. 1482), and (right) Bishop Gomiel.

Left Aisle. 1st Chapel, on the left and right of the altar, two ciboria by *Andrea Bregno* (15th cent.); left, tomb of Card. Ant. Pallavicino (erected 1501). By an adjacent pillar the baroque monument of a Princess Chigi, by *Posi* (1771). — The *2nd Chapel (Capp. Chigi) was constructed under the direction of Raphael by *Agostino Chigi* in honour of St. Mary of Loreto, in the form of a Greek cross, with a lofty dome, in the style affected for such structures in the 16th century. On the vaulting of the dome are *Mosaics by *Aloisio della Pace* (1516-24), from Raphael's cartoons. Around the central circular scene, which represents the Creator surrounded by angels, are grouped seven planet symbols and a genius leaning on a globe, separated by ornamental divisions. Each planet is represented by an ancient deity: Diana, Luna, Mercury, Venus, Apollo, Mars, Jupiter, and Saturn. They are pourtrayed in half-figure with appropriate action, and each is enclosed within a segment of the zodiac, on which rests an angel, either pointing to the Creator above or in the act of adoration. This association of gods and angels recalls the prophets and sibyls of Michael Angelo, each of whom is also accompanied by a genius. But Raphael's composition is entirely independent, with a distinct significance of its own, and one of a kind which shows the master's power in its highest manifestation. — To the left is the tomb of Agostino Chigi, by *Lorenzetto*, restored in 1652 by *Bernini*, to the right, the tomb of his brother Sigismondo Chigi, also by *Lorenzetto*. The altar-piece, a Nativity of the Virgin with God the Father and angels above, is a late work by *Sebastiano del Piombo*, the other pictures by *Salviati* and *Franc. Vanni*. The bronze relief over the altar, Christ and the Samaritan woman, by *Lorenzetto* was until 1652 beside Agost. Chigi's tomb. In the niches four statues of prophets:

beside the altar (left) *Jonah, probably designed by *Raphael*, and (right) Habakkuk, by *Bernini*; at the entrance, (left) Daniel, by *Bernini* and *Algardi*, and (right) Elijah by *Lorenzetto*.

Left Transept: Tomb of Cardinal Bernardino Lonati (15th cent.). The outer chapel, to the left of the choir, contains a statue of St. Bibiana, by *Bernini*, from the church mentioned on p. 155.

In the Choir: *Ceiling-frescoes by *Pinturicchio*, probably executed about 1505): Coronation of the Virgin, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the *Tombs of the cardinals Girolamo Basso della Rovere and Ascanio Sforza by *Andrea Sansovino*, erected by order of Julius II. (1505-7). The same pope caused the two fine stained-glass windows to be executed by *Claude* and *Guillaume de Marseille*.

The church gives a title to a cardinal. In the adjacent suppressed Augustine monastery Luther resided during his visit to Rome (1510).

If we ascend the Pincio by the approaches named at p. 133 (gates closed one hour after Ave Maria), we observe in the first circular space two granite columns *(columnae rostratae)* from the temple of Venus and Roma (p. 224), adorned with the prows of ships (modern); in the niches three marble statues, above, captive Dacians, imitations of antiques. Beyond these, a large relief. Halfway up are an antique granite basin, with a fountain, and an *Equestrian Statue of Victor Emmanuel II.*, erected in 1878, under a loggia.

The *Pincio (Pl. I, 16, 17, 20), the *collis hortorum*, or 'hill of gardens', of the ancients, was called *Mons Pincius* from a palace of the Pincii, an influential family of the later period of the empire. Here were once the famous gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of S. Maria del Popolo was converted by *Gius. Valadier*, the Roman architect, during the Napoleonic régime (1809-14), into the beautiful pleasure-grounds. This is a fashionable resort in the evening, about 2 hrs. before sunset when the military band plays (p. 128); the Italians then pay and receive visits in their carriages, presenting a gay and characteristic scene. — The projecting terrace above the Piazza del Popolo (150 ft.) commands a magnificent *View of modern Rome.

Beyond the Piazza del Popolo and the new quarter on the Prati di Castello, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, adjoining which is the Vatican to the right, and near it the city-wall. Among the hills which bound the horizon, the point planted with cypresses to the right is Monte Mario. To the left of St. Peter's, close to the Tiber, which is not visible, is the round castle of S. Angelo, with the bronze angel which crowns it. The pines on the height to the left of the castle belong to the Villa Lante on the Janiculum, with the Passeggiata Margherita. Farther to the left, on the height, the façade of the Acqua Paola, adorned with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points serve as landmarks. Of the two nearest churches that with the two towers to the right is S. Giacomo in the Corso, that with the dome to the left, S. Carlo in the Corso; behind the former is the round glass roof of the Mausoleum of Augustus, and between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the left of this, on the height in the distance, rises the long, undecorated side of the church of S. Maria in Aracœli,

and behind it appears the tower of the senatorial palace on the Capitol. The scaffolding for the Victor Emmanuel monument is also seen in the neighbourhood. On the right side of the Capitol the upper part of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitol, on the left, is the Villa Mills on the Palatine. Farther to the left a low tower by the Quirinal, the so-called Torre di Milizie. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

Near the middle of the gardens, beside *Spillmanns' Café*, rises an *Obelisk*, which Hadrian once erected to the memory of Antinous. It lay in a vigna near the Amphitheatrum Castrense (p. 264) until the 17th cent.; and was erected here in 1822. The various walks are embellished with busts of distinguished Italians. To the right of the walk leading to the S. exit is a monument by *Ercole Rosa*, erected in 1883 to the memory of the brothers *Cairoli* of Pavia, who fell in battle near Rome in 1867 and 1870. The monument to the left, in the form of a globe, commemorates *Galileo Galilei*, who was confined from 1630 to 1633, at the instance of the Inquisition, in the Villa Medici. — The exit is closed by an iron gate.

Leaving the Pincio by this S. gate, we observe to the left the Villa Medici. In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The **Villa Medici** (Pl. I, 17, 20), erected in 1540 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici about 1600, and afterwards belonged to the grand-dukes of Tuscany. In 1801 the French academy of art, founded by Louis XIV., was transferred hither (comp. p. 164). Ancient reliefs are built into the walls of the tastefully decorated garden-façade of the villa (adm. see pp. 126, 127; by the gate to the left, or by the staircase to the right in the house). The wing contains a *Collection of Casts*, comprising many from statues not preserved at Rome, *e.g.* from the Parthenon of Athens, which are valuable for students. To the right, in the garden, between two columns with an architrave, is an antique statue with an admirable head from some other work, perhaps by Scopas. From the terrace (20-25 c. to the gardener who opens the door) we enter the upper garden, from the highest point of which, the Belvedere, a fine view, now somewhat circumscribed, is enjoyed.

The street passing the front of the Academy ends in the Piazza della Trinità (Pl. I, 20, 21), where to the left rises the church of S. Trinità de' Monti. The *Obelisk* in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

S. Trinità de' Monti (Pl. I, 20), erected by Charles VIII. of France in 1495, and plundered during the French Revolution, was restored by *Mazois* in 1816 by order of Louis XVIII. It is open on Sundays only, before 9 a.m., and in the evening at Vespers (1 hr. before Ave Maria), when the nuns of the convent connected with

the church (Dames du Sacré Cœur), for whom Mendelssohn composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-staircase on the left, and ring at a door under a metal roof.

Left, 2nd Chapel: *Descent from the Cross, altar-piece al fresco, by *Daniele da Volterra*, his master-piece (freely restored and scarcely ever in a good light); the excellence of the drawing and composition (still better seen in the study at the Lateran, p. 263) is attributed to the aid of Michael Angelo. 3rd Chapel: Madonna, altar-piece by *Ph. Veit.* 4th Chapel: St. Joseph, by *Langlois.* 6th Chapel: Christ, the Wise and Foolish Virgins, and Return of the Prodigal, an altar-piece by *Seitz.* — Right, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra.* 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, of the *School of Raphael.* 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, *School of Perugino.* — In the Transept, which is supported by Gothic arches, paintings by *Perin del Vaga* and *F. Zucchero.*

To the S.E. from the Piazza the broad *Via Sistina* (p. 138) runs to the left, and to the right the small *Via Gregoriana*, which ends in the cross-street, Via Capo le Case. — Lift from the Piazza di Spagna, see below.

The **Scala di Spagna** (Pl. I, 20, 21; 'Gradinata di S. Trinità de' Monti'), which descends from S. Trinità to the Piazza di Spagna by 135 steps, was constructed by *Al. Specchi* and *De Sanctis* in 1721-25. Models for artists with their picturesque costumes frequent its vicinity. To the left of the steps as we descend is the house where *John Keats* died in 1821 (marked by an inscription). At the foot of the steps is *La Barcaccia* (barque), a tasteless fountain by Bernini. — The *Via del Babuino*, leading to the N., is mentioned on p. 133; the *Via Condotti*, leading to the W. opposite the steps, on p. 176. At the N.E. corner of the piazza, at the end of the Vicolo del Bottino, next the Hôtel de Londres, is a new lift (every 10 min.; 5 c.) to the Pincio.

The **Piazza di Spagna** (Pl. I, 17, 18; 82 ft.) derives its name from the *Palazzo di Spagna*, in the S. part of the W. side, which has been the Spanish embassy since the 17th century. In front of the embassy rises the *Column of the Immacolata*, erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a dogma promulgated in 1854; on the top of the cipolline column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel. — The small E. expansion of the Piazza at this point is known as the *Piazza Mignanelli.*

To the S. is the *Collegio di Propaganda Fide* (Pl. I, 21), founded in 1622 by Gregory XV., and extended by his successor Urban VIII. (whence '*Collegium Urbanum*'), an establishment for the propagation of the Roman Catholic faith, where pupils of many different nationalities are educated as missionaries. The printing-office of the college was formerly celebrated as the richest in type for foreign languages.

The Piazza di Spagna is the starting-point of Omnibuses to *S. Pietro in Vaticano* viâ the Piazza Borghese and the Ponte S. Angelo, leaving the Piazza Mignanelli (see above) every 10 min. — The omnibuses from the

Piazza del Popolo to the *Piazza Venezia* pass this point in the afternoon (comp. p. 133); and it is also on the routes of the omnibuses from the *Piazza del Popolo* to the *Via Cavour* (p. 133), and from the *Porta Pia* (p. 339) to the *Piazza Cola di Rienzo* (p. 267).

To the S.E. from the Piazza di Spagna run the *Via de' Due Macelli*, to the left of the Propaganda, and to the right the Via di Propaganda. The latter leads to the church of S. Andrea delle Fratte at the corner of the *Via di Capo le Case*, the next cross-street.

S. Andrea delle Fratte (Pl. I, 21) is by *G. B. Guerra* (1612); the dome and campanile are by *Borromini;* the façade was added in 1826 by *Gius. Valadier.*

The pictures in the interior are poor works of the 17th cent.: the two angels to the right and left of the choir, by *Bernini*, were originally destined for the Ponte S. Angelo. In the 2nd Chapel on the right is (on the right side) the monument of Lady Falconnet by *Miss Hosmer;* on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow (d. 1822), by *E. Wolff*. In the 3rd Chapel to the left, is the tomb of Angelica Kauffmann (d. 1807). The Danish archæologist Zoëga (d. 1809) and a converted prince of Morocco are also interred in this church.

In the Via di Capo le Case stands the church of *S. Giuseppe a Capo le Case* (Pl. I, 21), adjoining which is the Museo Artistico-Industriale, an unimportant collection of terracottas, majolica, glass, ivory and wood carving, and other products of the artistic industries of Italy (adm. pp. 126, 127). Descriptive labels are attached to the articles exhibited.

We follow the Via di Propaganda farther, and then turn to the left into the Via del Nazareno (Pl. I, 21). To the right in this street is an antique arch of masonry belonging to the *Aqua Virgo*, with a long inscription to the effect that the emperor Claudius restored the aqueduct that had been 'disarranged' by his predecessor Caligula (comp. p. 163). The Via del Nazareno brings us to the new Via del Tritone (Pl. I, 21), the great thoroughfare between the quarter on the N. hills and the Via del Corso, which ends to the left (E.) in the Piazza Barberini (p. 139), and to the right (W.) in the Piazza Colonna (p. 162).

The Via del Nazareno is continued to the S. by the winding Via della Stamperia (Pl. I, 21), which passes the *Ministry of Agriculture* and the royal *Engraving Establishment* (*Regia Calcografia*, p. 121), and ends at the *Fontana Trevi* (p. 162).

b. Via Sistina. The Ludovisi Quarter. Quattro Fontane. Via Venti Settembre.

The Via Sistina (Pl. I, 21), which begins above the Scala di Spagna and runs thence to the S.E., was, as already mentioned on p. 132, one of the new streets constructed by Sixtus V. From the top of the Pincio it descends into the hollow between that hill and the Quirinal, then, with its continuation the Via Quattro Fontane (p. 142), crosses first the crest of the Quirinal and, beyond another hollow, that of the Viminal, and finally, under the name of Via Agostino Depretis, ends on the Esquiline at the church of S. Maria

Maggiore (p. 153), which fills in the vista from the higher points along the entire line of street.

To the right, immediately at the beginning of the street, close to the Piazza S. Trinità de' Monti, Via Sistina 64, is the *Casa Zuccheri*, once the house of the family of the artists of that name, and adorned with some frescoes by Federigo Zucchero. The frescoes by Cornelius, Overbeck, and other German artists (1816), which were formely here, were removed to the National Gallery at Berlin in 1888.

The *Corso di Porta Pinciana*, which diverges to the left farther on, forms the W. boundary of the new Ludovisi Quarter and leads to the Porta Pinciana (p. 142).

To the right, at the end of the Via Sistina, diverges the *Via del Tritone* (p. 138), while on the slope ascending to the left lies the Piazza Barberini (Pl. I, 21, 24), the chief decoration of which is the ***Fontana del Tritone**, by *Bernini*, with a Triton blowing a conch. — Opposite the S. side of the fountain is an annexe of the *Palazzo Barberini*, the chief façade of which is in the Via Quattro Fontane; see p. 142.

The following Omnibuses pass the Piazza Barberini: From the *Piazza S. Pantaleo* (p. 189) to the *Porta Salaria* (p. 336), viâ the Piazza Venezia, Fontana Trevi, Via Veneto, and Via Boncampagni. — From the *Cancelleria* (p. 190) to the *Castro Pretorio* (p. 144), viâ the Piazza Navona, Pantheon, Via del Tritone, and Piazza dell' Indipendenza. — From the *Cancelleria* (p. 190) to the *Porta Pia*. — From the *Piazza del Popolo* to the *Via Cavour* (comp. p. 133). — From the *Piazza S. Silvestro* (p. 161) to the *Piazza Vittorio Emanuele* (p. 155), viâ the Via del Tritone and Via Quattro Fontane.

To the left of the Piazza Barberini rises the Piazza de' Cappuccini, in which is situated the church of **S. Maria della Concezione** (Pl. I, 21, 24), or *dei Cappuccini*, founded in 1624 by Card. Barberini.

In the interior, over the door, a copy of *Giotto's* Navicella (in the vestibule of St. Peter's, p. 272), by *Franc. Beretta*. 1st Chapel on the right: *St. Michael, a famous work by *Guido Reni;* in the 3rd, remains of frescoes by *Domenichino*. Over the high-altar a copy of an Ascension by *Lanfranco*, now destroyed. Beneath a stone in front of the steps to the choir lies the founder of the church, Card. Barberini ('hic jacet pulvis cinis et nihil'); on the left the tomb of Alex. Sobiesky (d. 1714), son of John III. of Poland. Last chapel on the left: Altar-piece by *Sacchi;* in the first, one by *Pietro da Cortona*.

Beneath the church are four Burial Vaults (shown by one of the monks; fee 1/2 fr.), decorated in a ghastly manner with the bones of about 4000 departed Capuchins. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment, the bones which had been longest undisturbed were used in the manner indicated. The vaults are illuminated on 2nd Nov. (All Souls' Day), after Ave Maria.

The Via Veneto (omnibus, see above), winding up the hill from the Piazza de' Cappuccini, leads to the new quarter which has sprung up since 1885 on the grounds of the former *Villa Ludovisi*. In this street, a short distance before its intersection with the Via Ludovisi and the Via Boncampagni, rises, on the right, the handsome new —

Palazzo Boncompagni-Piombino (Pl. I, 23), containing the **Museo Boncampagni, consisting of the antiques formerly in the Villa Ludovisi. The collection was founded by Cardinal Ludovico Ludovisi, a nephew of Gregory XV. (1595-1632), and came by inheritance to the princes of Piombino (Boncompagni-Ludovisi). Some of the chief works (Gaul and his wife; Orestes and Electra) were perhaps found in the grounds of the Villa itself, where more recently the Throne of Venus was discovered, and were used as adornments for the Gardens of Sallust (p. 142). The earlier examples have been restored by Al. Algardi. Catalogue by C. L. Visconti, 1891. Admission see pp. 126, 127. Fee ½ fr.

The collection is arranged on the ground-floor, to the left. Over the door: 1. Judgment of Paris, a relief; the lower half and the end to the right have been restored after an engraving by Mark Antony, for which a sketch by Raphael has been used. — 1st Compartment to the left, with a large marble basin in the middle: 74. Herma of Mercury; 75. Portrait-statue, according to the inscription, carved by *Zenon* of Aphrodisias (2nd cent. A.D.); opposite, 83. Statue of Antoninus Pius; to the right, by the pillar: *80. Relief-bust of Medusa (?), more probably a sleeping Erinys.

2nd Compartment. In the corners, Hermæ; 52. Draped Dionysus; 56. Pallas; 62. Theseus. — **59. *Juno Ludovisi*, the most celebrated and certainly one of the most beautiful heads of Juno known. Goethe wrote that 'no words can give any idea of it; it is like a poem of Homer'. The head was not orginally intended to be exhibited alone, but was designed for a colossal statue. The former theory that the type was derived from a celebrated work by Polycletus in the Heræum in Argos cannot be maintained; more probably it corresponds to the ideal elaborated by the later Attic School in the 4th cent. B.C. — *67. *Bronze Head of an elderly Roman* (the title Scipio Africanus or Julius Caesar is erroneous). 59. Hermes as god of eloquence (logios), in the same attitude as the so-called Germanicus in the Louvre. (The right arm is erroneously restored; and in the left hand should be a herald's baton of metal instead of a purse.) 57. *Athene Parthenos*, the largest and one of the most faithful copies extant of the celebrated work of Phidias, executed, according to the inscription, by *Antiochos* (or Metiochos) of Athens (about the beginning of the imperial epoch). The statue has been freely and unskilfully retouched and the arms erroneously restored (the outstretched right hand held a goddess of victory, and the left hand rested on the rim of the shield).

3rd Compartment. *43. *A Gaul and his Wife*, a colossal group. The Gaul, hard pressed by the foe, has found time to deal his wife the fatal blow, and now stabs himself in a mortal part. His countenance, turned towards his pursuers, expresses defiant satisfaction in the thought that he will not fall into the hands of his foes alive. This group probably formed the centre of a cycle of statues, the

right extremity of which was occupied by the Dying Gaul in the Capitoline Museum (p. 208), and of which the bronze originals were placed on the Acropolis of Pergamum in honour of the victory of Attalus I. (241-197 B.C.; comp. p. xlvi; the right arm is erroneously restored, it should not conceal the profile of the Gaul, and the hand should grasp the hilt of the sword from the other side). — 42. Fragment of a statue of a Hyksos king (Egypt; about 2000 B.C.); 41. Dionysus leaning on a satyr. — *39. So-called *Group of Orestes and Electra*, according to the inscription by Menelaus, pupil of Stephanos, of the school of *Pasiteles* (1st cent. B.C.; comp. p. xlviii). This group has also been described as Theseus and Æthra, Penelope and Telemachus, Merope and Cresphontes, but most probably it is a sepulchral group without mythological reference. — By the window behind No. 43: 33. Archaic colossal Head of a Goddess, usually called Hera, but probably connected with the throne mentioned below and in that case Venus Erycina. 32. *Satyr presenting Wine;* instead of a bunch of grapes the right hand should hold a jug. — 24. Tree-trunk with attributes of Bacchus; a purely decorative work and not the shaft of a candelabrum; the top was formed of a fir-cone; 25. Apollo. — Opposite: *36. *Warrior reposing*, perhaps one of a pair of statues placed as symbolical guardians beside a doorway. — *37. *Ares reposing;* the dreamy and pensive pose of the god is explained by the presence of the little god of love. The group is imperfect on the left side; though it is impossible to say whether another figure originally stood here or not (perhaps Aphrodite touching the shoulder of the god).

Corridor (beside No. 38): to the left, 12. Archaic draped statue of a Woman, a work of the early Peloponnesian school, and not unlike the Vesta Giustiniani and the so-called Dancer from Herculaneum; 10. Colossal sarcophagus, with a battle between barbarians and Romans (3rd cent. A.D.); 7. Sarcophagus, with a battle of barbarians. — Upon the last, no number: **Marble Throne for a Colossal Statue of Aphrodite.* The back (now facing the spectator) shows the birth of the goddess from the sea; on the right side, a veiled matron offering incense from a censer, and on the left side, a nude girl blowing a flute, the reference being to the double conception of Aphrodite as Urania and Pandemos (amor sacro e profano). This admirable specimen of the developed archaic art was discovered in 1886 during excavations in the Villa Ludovisi on the spot where a celebrated temple of Venus Erycina stood in antiquity. The colossal head (No. 33; see above) was found in the 17th cent., also most probably in the grounds of the Villa; and it has therefore been supposed that it belonged to the acrolithic statue (i.e. a statue of wood with head, hands, and feet of stone) of the goddess worshipped in the temple.

Beyond the Palazzo Piombino, the Via Veneto leads to the *Porta Pinciana* (Pl. I, 20, 23), re-opened in 1888. In the Via Lombardia,

the second side-street on the left, is the entrance to the CASINO DELL' AURORA, belonging to the Villa Ludovisi (open before 9 a.m.). On the ground-floor is a ceiling-painting of *Aurora, and on the first-floor Fama, both by *Guercino*.

The district on which the present Ludovisi quarter now stands was occupied in antiquity by the splendid *Gardens of Sallust*, the historian, which were afterwards acquired by the emperors. The numerous edifices in these gardens are now represented by a large domed building with eight niches at the E. end of the Via Sallustiana, called without foundation 'Tempio di Venere', but most probably a nymphæum.

From the Piazza Barberini (p. 139), the Via Sistina is continued by the VIA QUATTRO FONTANE (Pl. I, II, 24), in which, to the left, at the corner of the piazza, is the handsome —

***Palazzo Barberini** (Pl. I, 24), begun by *Maderna* under Urban VIII., and completed by *Bernini* (p. lxxi). The court, laid out as a garden, contains a marble statue of *Thorvaldsen*, by E. Wolff, after a work by the master himself, erected here, near his studio, by his pupils and friends. — The principal staircase is to the left under the arcades; built into it is a Greek tomb-relief (top half modern); on the landing of the first floor, a lion in high-relief, from Tivoli. A number of mediocre ancient sculptures are distributed throughout the courts and other parts of the building. — At the top of the staircase is the *Sculpture Saloon*, containing, among a number of ancient and modern works, an admirable *Statue by a Greek master, near the entrance, representing a woman with one arm extended. This was formerly supposed to be a nymph, a Dido, or a Laodamia; but it more probably represents a suppliant for protection at an altar, grasping a twig (now broken off) in the right hand.

At the right end of the arcades a winding staircase (13 steps, then to the right) ascends to the GALLERIA BARBERINI (admission, pp. 126, 127; catalogues for the use of visitors). — This may be called the gallery of disappointment. In *Raphael's* Fornarina we expect to find a beauty radiant with the charms of youth, whereas her features present an almost haggard appearance, to which the ill-preserved condition of the picture further contributes. In *Guido Reni's* Beatrice Cenci we hope to see a countenance Judith-cike, and characterised by stern resolve, instead of which we enlounter a pale, delicate face. Lastly, when we inspect *Dürer's* Christ among the Scribes, we are almost tempted to doubt its authenticity; the numerous heads are ungrouped, some of them resemble caricatures, and it is in the execution of the hands alone that the workmanship of the great master is apparent.

I. ROOM: 16. *Pomarancio*, Magdalen; 20. *Parmigianino*, Betrothal of St. Catharine. — II. ROOM: 33. *After Raphael*, Madonna; 36. *Innocenzo da Imola*, Madonna; 38. *Titian*, Cardinal Pietro Bembo, painted about 1540 but retouched; 53. *Franc. Francia* (?), Madonna with St. Jerome; 59. *Sodoma* (?), Madonna; 64. *School of Giov. Bellini*, Madonna; 65. *Sacchi*, Urban VIII.; 68. *Mengs*, Portrait of his daughter; 69. *Pontormo* (after Morelli), Pygma lion; 72. *Franc. Francia* (?), Madonna; 73. *Masaccio* (?), Portrait. — III. ROOM

76. *Imitator of Palma Vecchio* (not *Titian*), 'La Schiava', female portrait; *Cl. Lorrain*, 79. Castel Gandolfo, 78. Acqua Acetosa, 80. Landscape; 81. *Bronzino* (?), Portrait; °82. *Dürer*, Christ among the Scribes, painted at Venice in five days in 1506 ('opus quinque dierum'); °86. *Raphael*, Portrait of the so-called Fornarina, so frequently copied, sadly injured; 85. *S. Gaetano*, Lucrezia Cenci, stepmother of Beatrice; 87. *Spanish School*, Anna Colonna; °88. *Guido Reni*, Beatrice Cenci (so-called; p. 195); 90. *N. Poussin*, Death of Germanicus; 92. *Claude Lorrain*, Sea-piece; 94. *And. del Sarto*, Holy Family; 96. *Rembrandt* (?), Philosopher; 97. *School of Sandro Botticelli*, Annunciation.

On the highest floor is the **Biblioteca Barberina** (adm. see p. 125) which contains 7000 MSS., a number of ancient bronze cistas from Palestrina, miniatures by *Giulio Clovio* (a pupil of Raphael), a volume of architectonic sketches by *Giuliano da Sangallo*, etc. Librarian, the *Abbé Pieralisi*.

The Via Quattro Fontane ascends the Quirinal, at the top of which it intersects the street made by Pius IV. (p. 132), which leads from the Piazza del Quirinale to the N.E. along the ridge of the Quirinal to the Porta Pia. At the point of intersection are the **Quattro Fontane** (Pl. I, 24), the four fountains after which the street is named. To the right, in the Via Quirinale (p. 150), is the small church of *S. Carlo* or *S. Carlino*, built by Borromini in the most extravagantly 'baroque' style. Straight on, in the direction of S. Maria Maggiore, the street descends to the Via Nazionale (p. 148).

The Via Venti Settembre (Pl. I, 24, 27, 26), leading to the N.E. from the Quattro Fontane, derives its name from the entry of the Italian troops on Sept. 20th, 1870, which made Rome the capital of the united kingdom of Italy.

Several lines of Omnibuses traverse the Via Venti Settembre, notably those starting from the *Porta Pia* (p. 339). 1. From the Porte Pia to the *Piazza della Cancelleria* (p. 190), every 10 min., viâ Piazza Barberini, Piazza Colonna, and Piazza Navone (Circo Agonale, p. 184). — 2. From Porta Pia to *Piazza Cola di Rienzo* (p. 267), every 12 min., viâ Piazza Barberini, Piazza di Spagna, and Piazza Borghese. — 3. From *Piazza del Quirinale* (p. 150) to *S. Agnese Fuori* (p. 340).

The corner-house in this street, to the right, at the Quattro Fontane, is the *Palazzo Albani*, originally built by Dom. Fontana, and afterwards inhabited by Cardinal Al. Albani, the friend of Winckelmann. Farther on, to the right, is the large new *War Office*. — The *Via S. Nicola di Tolentino* leads to the left to the Ludovisi quarter (p. 139), passing the church of the same name, adorned with 17th cent. frescoes and sculptures.

In the Piazza S. Bernardo, which opens on the right, is the round church of S. Bernardo (Pl. I, 24), originally one of the corner-halls of the Thermae of Diocletian (p. 145), consecrated in 1600. The vaulting is ancient, but, like the Pantheon, was originally open in the centre.

Opposite, on the other side of the Via Venti Settembre, is the ancient church of S. Susanna (Pl. I, 24), altered to its present form in 1600 by *C. Maderna*. Paintings from the history of St. Susanna (martyred under Diocletian) and of Susanna of the Apocrypha, by *Baldassare Croce* and *Cesare Nebbia*. — Farther on, on the same

side of the street, is the church of S. Maria della Vittoria (Pl. I, 24), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague (1620), afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was designed by *C. Maderna*.

In the 2nd Chapel on the right, an altar-piece (Mary giving the Infant Christ to St. Francis) and frescoes (the ecstasy and 'Stigmata' of St. Francis) by *Domenichino*. By the 3rd altar on the left is the notorious group of St. Theresa by *Bernini* (covered; 25 c.). In the 3rd Chapel on the left, the Trinity by *Guercino*. The apse was gorgeously restored on 1884 at the cost of Prince Al. Torlonia, and adorned with frescoes by *Serra* (Procession after the battle of the White Hill).

At the opposite corner, where the Piazza delle Terme opens, is the conspicuous Fontanone dell' Acqua Felice (Pl. I, 24), erected by *Domenico Fontana* under Sixtus V. (Felice Peretti). The badly-executed Moses, an imitation of Michael Angelo, is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides Aaron and Gideon by *Giov. Batt. della Porta* and *Flaminio Vacca;* in front four modern lions (originals in the Vatican, p. 307). The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 13 M.

The Via Venti Settembre proceeds, past the *Finance Office* built by Canevari, and the statue (by Ferrari) of *Quint. Sella* (d. 1884), statesman and several times minister of finance, to the *Porta Pia* (p. 339; 15-20 min. from the Quattro Fontane).

Projecting in a quadrangular form from the town-wall at the N.E. angle of the town is the **Campo Militare** or *Castro Pretorio* (Pl. I, 29, 32), the camp of the Prætorians of imperial Rome, originally established by Tiberius, but destroyed by Constantine so far as it did not form part of the town-wall. At the end to the N., and on the side, traces of gates are still distinguished; the wall was skirted by a passage, under which are several small chambers. The Campo, which has been enclosed by a wall, is again devoted to military purposes.

Omnibus to the *Piazza della Cancelleria*, see p. 190.

c. Piazza delle Terme. Via Nazionale. Via & Piazza del Quirinale.

On the E. side of the Piazza delle Terme and the adjoining Piazza dei Cinque Cento (Pl. I, 27) is the **Railway Station,** constructed by Mirière and Bianchi in 1872. Opposite the arrival-platform begins the wide *Via Cavour*, leading to the Piazza dell' Esquilino and the Forum (see p. 157). — In front of the main façade of the station, which faces the Thermæ of Diocletian, is a *Monument* to the 500 Italian soldiers who were surprised and slain at Dogali by the Abyssinians in 1886. A small obelisk from the temple of Isis (p. 167), found in 1882, has been incorporated in this monument. — Excavations to the E. of the station have revealed the most important extant fragment of the *Wall of Servius* (p. xxvii), a work of hewn masonry 40 ft. in height. This wall could formerly be traced to the Arch of Gallienus (p. 155), but has now been covered up, except the portions mentioned on pp. 149, 155, 156, 199, and 244.

The Piazza delle Terme and Piazza dei Cinque Cento are the starting-points for two lines of Tramways. 1. To the *Piazza Venezia* (p. 164) viâ the Via Nazionale, every 4 min. — 2. To the *Campo Verano* (Cemetery, p. 342), viâ the Via di Porta S. Lorenzo and the Porta S. Lorenzo, where we join the tramway to Tivoli, every 15-25 min. — 3. This point is also passed by the tramway from the *Piazza Venezia* (p. 164) to the *Piazza S. Giovanni in Laterano* (p. 255), viâ the Via Nazionale, Viale Princ. Margherita, Via Carlo Alberto, Piazza Vitt. Emanuele, and Via Merulana, every 1/4 hr.

The **Thermæ of Diocletian** (Pl. I, 27), which give name to the piazza, were the most extensive thermæ in Rome, and were completed by Diocletian and his co-regent Maximian in 305-6 A.D. The principal building was enclosed by a wall, the outline of the round central portion ('exedra') of which, is preserved by the new houses at the beginning of the Via Nazionale (p. 148). The corners of the containing-wall were occupied by circular domed structures, one of which is now the church of S. Bernardo (p. 143), and another is built into the prison on the Via Viminale. The circumference of the baths is said to have been about 2000 yds., or half as much again as that of the Baths of Caracalla (p. 246), and the number of daily bathers 3000. The front faced the E., and the circular part, mentioned above, was at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom the church of St. Cyriacus, no longer existing, was erected here as early as the 5th century.

Pius IV. entrusted *Michael Angelo* with the task of converting part of the Thermæ into a *Carthusian Convent*. The large vaulted central hall, the former Tepidarium, was accordingly converted into the church of ***S. Maria degli Angeli** (Pl. I, 27), which was consecrated on Aug. 5th, 1561. The present transept was then the nave, the portal was on the end on the right, and the high-altar placed on the left. In 1749 *Vanvitelli* disfigured the church by converting the nave into the transept, placing the entrance on the W. side (opposite the fountain, p. 148), and other injudicious alterations.

A small Rotunda is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713). The first tomb on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalen, an altar-piece by *Arrigo Fiammingo*.

We next enter the great Transept. The niche on the right in the passage contains a colossal statue of St. Bruno, by *Houdon;* in the chapel on the left, the Delivery of the Keys, an excellent altar-piece by *Girol. Muziano*. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 45 ft. in height, eight are antique, of oriental granite, which were barbarously white-washed by Vanvitelli, and the others were built of brick when the church was restored. — Most of the large pictures were brought from St. Peter's, where they are replaced by copies in mosaic. In the right half (on the pavement the meridian of Rome, laid down by Bianchini in 1703): on the right, Crucifixion of St. Peter by *Ricciolini;* Fall of Simon Magus, after *Franc. Vanni* (original in St. Peter's); on the left, St. Jerome among the hermits, an excellent work by *Muziano* (landscape by *Bril*); Miracles of St. Peter, *Baglioni*. At the narrow end: chapel of B. Niccolò Albergati. In the left half: on the left, Mass of St. Basil with the Emperor Valens, *Subleyras;* Fall of Simon Magus, *Pomp. Battoni;* on the right, Immaculate Conception, *P. Bianchi;* Resuscitation of Tabitha, *P. Costanzi*. At the narrow end: chapel of St. Bruno.

In the Tribune; right, *Romanelli*, Mary's first visit to the Temple; *Domenichino*, Martyrdom of St. Sebastian (painted in oil on the wall); left, *Pomarancio*, Death of Ananias and Sapphira; *Maratta*, Baptism of Christ. The choir contains two monuments (l. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

The remaining parts of the Thermæ, formerly occupied by the Carthusians, now accommodate various charitable and educational institutions and the newly opened —

***Museo Nazionale alle Terme Diocleziane** (Pl. I, 27). The present entrance to the museum is by the door to the right in the corner opposite the railway-station (marked 'Ospizio Margherita per i Poveri Ciechi'; to the left in the court); but the entrance afterwards will be from the Via della Cernaia, on the other side. The Museum is intended for the reception of antiques discovered on public property within the city-limits. The most important discoveries hitherto have been made on the Palatine and in the course of excavations beside the Tiber. The arrangement etc. of the exhibits are naturally liable to frequent alterations. Director, Prof. *E. de Ruggiero*. Admission see p. 126, 127.

We first ascend at the end of the corridor to the —

First Floor. — Room I.: Sculptures from the tomb of *C. Sulpicius Platorinus*, a man of rank of the time of Augustus, found in 1880 in the garden of the Villa Farnesina (p. 314; a drawing of the monument hangs near the exit-door); richly decorated marble urns, a statue probably of *Sulpicia Platorina*, daughter of the abovementioned; excellent bust of a girl, probably *Minatia Polla*, whose urn was found in the tomb. This room also contains stucco-reliefs from the Roman house discovered in the same garden (see Room IV. and Cloisters). — Room II. **Bronze Figure of a Pugilist*, evidently represented as conversing with a comrade or an umpire, an admirable work of the Hellenistic period. The realism of this repulsive figure extends even to the marks of injury received in fighting; attention should also be paid to the accurately reproduced covering of the hand of strong leather bands fastened with metal hooks. This statue was found in 1884 during the building of the Teatro Nazionale (p. 149), as was also the *Nude bronze figure of a Man leaning on a staff*, described as another athlete, or, with less probability, as a Hellenistic prince. Here also are several fragments of gilded draped (imperial) statues and three archaistic female Hermæ, in black marble, from the Palatine. — Room III. *Bronze Statue of Dionysus*, found in 1885 in the Tiber beside the Ponte Garibaldi, apparently Campanian work of the 3rd cent. B.C. The colour-effect of the different materials should be noted; the eyes of marble, the lips of red copper, the diadem with silver ornamentation. The depressed right hand held a two-handled beaker. *Basalt Figure of a Youth*, from the Palatine; Wings and helmet of a gilded bronze statue of Victory, found in 1891 beside the Ponte Sisto, originally part of the decorations of the Pons Valentinianus (p. 319); Votive hand, in bronze; Bacchic double herma, in bronze.

— Room IV.: Admirable stucco-reliefs from the Roman house in the Farnesina garden, some with ornamental designs, others with figures, masterly in conception. — Room V.: ***Marble Statue of a kneeling Youth*, found in Nero's Villa at Subiaco, an admirable Greek original of the period of Alexander the Great; subject not yet identified. Head of a sleeping Woman (Ariadne?), found beside the preceding; *Marble Statue of Dionysus*, found in 1881 in Hadrian's Villa near Tivoli, a copy of a Greek bronze original of about the 5th cent. B.C. (the tree-trunk to the right was added by the copyist). The glass-case contains large glass vessels and votive fragments from the celebrated temple of Æsculapius on the island in the Tiber. — An adjoining cabinet (locked; the custodian opens it on request) contains a *Hermaphrodite*, found at the Teatro Costanzi in 1879, the best extant specimen of this type.

Another room, soon to be opened, contains the most valuable discoveries in the *Atrium Vestae* (p. 220): Statues of priestesses; imperial busts, including a beautiful youthful portrait of Marcus Aurelius; also a treasure trove buried in the Atrium Vestae under Pope Marinus II. (942-946), consisting of 830 English coins, sent to Rome as 'Peter's Pence', bearing the stamps of Alfred the Great (871-901), Edward I. (901-921), Athelstane (921-940), Edmund I. (940-946), etc.

On the Ground-Floor our attention is first claimed by the *Carthusian Cloisters*, constructed after *Michael Angelo's* designs, converted to military purposes in 1870, but recently restored and opened on three sides.

The fourth or W. wing, in which the partition-walls between the columns have been allowed to remain, contains some interesting **Frescoes* and *Mosaics*, and some sculptures.

The finest Paintings are those from the Roman house discovered in the garden of the Villa Farnesina (p. 314). A plan of the excavations is exhibited; and the pictures are indicated by letters corresponding to the rooms in which they were found. — *A.* Corridor; ornamental designs on a white ground. *D.* Bedroom; paintings on a red ground; the painter's name *Seleukos* (almost illegible) is here scratched on the paintings. — *E.* Bedroom, also with red walls. — *C.* Hall with black walls and a clever running frieze of figures (scenes from a court of justice). — The most interesting and best preserved are the decorations of *B. Bedroom with red walls*, which imitate a room hung with easel-pictures. The owner was an admirer of ancient pictures; thus, e.g., the adornment of the Aphrodite (B, 5) corresponds with the archaistic style of Greek art in the 5th cent. B.C.; the smaller paintings, a Woman with a lyre, and a Girl, seem somewhat later in style; while the central picture on the other wall, the Education of Bacchus, appears to be an eminent example of the art of the Augustan age. The numerous Egyptian motives (Isis, Jupiter Ammon, etc.) in the subsidiary figures and ornamentation should be noted. — *F.* Corridor, with less careful square pictures on a white ground. — The following frescoes were found in 1876 in a columbarium near the Ponte Maggiore brought into use again in the 3rd cent. A.D. and disfigured by a second coat of stucco. They represent scenes from the stories of Æneas and Romulus; e.g. Betrothal of Æneas and Lavinia, Building of the walls of Lavinium; Battle on the Numicus between the Laurentini and Rutuli; Apotheosis of Æneas; Mars and Rhea Silvia; Romulus and Remus exposed on the Tiber.

Mosaics. The large Nile landscape on the back-wall was found on the Aventine. The others, on the window-wall, come from a Roman villa

near Baccano (p. 77): four charioteers in the colours of four parties (factiones), five muses with their names inscribed beside them, mythological scenes (e.g. Jupiter and Ganymede, Ulysses escaping from the cave of Polyphemus, Punishment of Marsyas, Contest of Eros and Pan). — Mosaic picture of a recumbent corpse, with the legend Γνῶθι σαυτον, 'know thyself', from a tomb on the Via Appia; tamer of wild beasts, found in the Castro Pretorio; six fish, very delicately coloured; Masks and Victories, belonging to the large round mosaic in the Sala a Croce Greca in the Vatican (p. 296).

Sculptures. Torso of *Minerva with the Ægis*, found in the Tiber; *Rape of Cora* (or of an Amazon?), fragment of a life-size group; *Replica of the Juno Barberini* (p. 299), *Head of a dying Persian*, both from the Palatine.

The first (S.) of the three open wings of the Cloisters contains fine architectural fragments; seven busts of celebrated charioteers of about the time of Hadrian, found in a Roman villa outside the Porta Portese; etc. Four cabinets lighted from above are being built here to contain the bronze and marble works now in Room V. (p. 147), and also a Statue of Apollo, found in the Tiber, a copy of a Greek original perhaps by Phidias. — The second wing contains inscriptions and portrait-heads. — In the third wing are a statue of Venus and a statue of a Roman matron (both found in the Tiber, with evident traces of painting), a fine vase with reliefs of the Eleusinian mysteries, etc. — In the court in the centre is a collection of architectural and sculptured fragments, including numerous boundary-stones dating from the Tiber regulation-works of Augustus, Trajan, and other emperors. Round the fountain in the middle are seven colossal heads of animals from a fountain found near Trajan's Forum. On the S. side are several sarcophagi, of which the last but one has reliefs from the history of Medea. The cypresses are said to have been planted by Michael Angelo.

In the middle of the Piazza delle Terme, opposite the entrance to S. Maria degli Angeli (p. 145) is a *Fountain*, fed by the *Aqua Marcia* (p. 345), which sends up a copious and lofty jet, especially conspicuous at night, when the piazza is lighted by electricity.

Opposite the entrance of the church of S. Maria degli Angeli (p. 145), and through the middle of the circular wall of the Thermæ, runs the broad **Via Nazionale** (Pl. I, 27; II, 24, 20), not begun before 1870, now one of the busiest streets of the city, and during the season as thronged with passengers and vehicles as the Corso itself (Tramways, Nos. 1 & 3, p. 2 of the Appendix). On the right the Via Torino leads to *S. Bernardo* (p. 143). In the Via Nazionale, to the left, stands the *Hôtel Quirinale* and, farther on, the American Episcopal *Church of St. Paul*, a Gothic structure built by *Street* in 1879, with chimes (p. 124). The most important cross-street is the *Via Quattro Fontane — Via Agostino Depretis*, which leads on the right to the Pal. Barberini (p. 142) and on the left to S. Maria Maggiore (p. 153).

To the left in the Via Nazionale (No. 154) is the *Galleria Tenerani* (Wed., 1-4; at other times, fee), a complete collection of the original models of the sculptor P. Tenerani (d. 1869). — To the righ

is the small church of *S. Vitale*, on a site considerably lower than the new street-level. Farther on, on the same side, is the handsome building of the —

Galleria d'Arte Moderna (Pl. II, 24), built in 1880-83 by Piacentini, and mostly arranged for exhibitions. A modest side-entrance admits to the 'Gallery of Modern Art', the nucleus of a collection of Italian art of the 19th cent. (adm. see pp. 126, 127).

Room I. *Gangeri*, Fulvia, a marble statue. Paintings: *Vanni*, Plague at Siena; *Nono*, Refugium Peccatorum; *Patini*, The heir. — Corridor II.: *De Nittis*, Races in the Bois de Boulogne; *Zezzos*, Lane in Venice. The adjoining cabinet contains a death-mask of Canova, etc. — Corridor III. and Cabinet: *B. Piscelli*, Drawings from Roman history; *Ciardi*, Messidor; *Marius de Maria*, Moonlight. — Room IV. Bronzes: *Maccagnani*, Boy entering a bath; *Maraini*, Sappho; *Gasbarra*, Juggler. Paintings: *Michetti*, Il Voto (procession in a village church in the Abruzzi); *Cammerano*, Battle of S. Martino; *Fattori*, Custozza; *Faustini*, Cycle of scenes from the life of Christ.

Farther on, to the right is the *Palazzo Hüffer* and to the left are the new building of the *Banca Romana* and the high-lying gardens of the *Villa Aldobrandini*.

At the beginning of the *Via del Quirinale* (p. 150; to the right), the Via Nazionale expands into the triangular Piazza Magnanapoli (Pl. II, 20), in the middle of which, within a railing, is a fragment of the *Servian Wall* (p. 144). Another fragment, with a well-preserved small gateway, has been built into the *Pal. Antonelli*, on the right (No. 158; staircase on the right of the court). — To the S., behind the 17th cent. church of *S. Caterina di Siena*, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, also called *Torre di Nerone*, because Nero is popularly believed to have witnessed the conflagration of Rome from the top. — In the S.E. angle of the little piazza at the beginning of the Via Panisperna is the church of *SS. Domenico e Sisto*, with its lofty flight of steps, built by Vincenzo della Greca about 1640.

The Via Panisperna leads to S. Maria Maggiore (comp. p. 153). In this street, to the left, is the church of **S. Agata in Subura** (Pl. II, 23), dating from the 5th cent., but restored in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to a seminary for Irish priests, and contains the *Monument of Daniel O'Connell* (d. 1847; who bequeathed his heart to this church), with a relief by Benzoni, erected in 1856. The tomb of *John Luscaris*, author of the first modern Greek grammar (d. 1535), is also in this church.

The Via Nazionale now descends the slopes of the Quirinal (95 ft.) in a wide curve. The flight of steps on the left descends to Trajan's Forum (p. 230). Farther on, to the left, is a mediæval tower of the Colonna, with immured fragments from the Forum of Trajan. At the next corner, to the left, stands a new *Waldensian Church*, and to the right the *Teatro Drammatico Nazionale*. The cross-street diverging at this point to the right (N.) is the *Via Pilotta* (pp. 163, 174), which skirts the rear of the *Palazzo Colonna* (with the entrance to the Galleria Colonna; p. 174) and leads to the Fontana Trevi.

The Via Nazionale passes the S. façade of the Pal. Colonna and then the S. end of the long Piazza SS. Apostoli (p. 173) to the *Piazza di Venezia* (p. 164).

From the intersection of the Via Nazionale with the Via Quattro Fontane - Via Agostino Depretis, we now proceed to the N.W. as far as the *Quattro Fontane* (p. 143), and turn to the left. We thus enter the Via del Quirinale (Pl. II. 24, 21), which, at first parallel with the Via Nazionale, afterwards curves round to join it.

To the right in the Via del Quirinale are buildings connected with the royal palace; to the left the church of S. Andrea al Quirinale, elliptical in ground-plan, built by Bernini in 1678 and richly decorated. In the adjoining *Jesuit Noviciate* is the room of St. Stanislaus Kostka, with the much admired statue of the saint on his death-bed, executed in coloured marble by Legros.

At the end of the street, to the right, lies the royal palace, the chief façade of which is in the Piazza del Quirinale (Pl. II, 21). In the centre of the piazza are a *Fountain* with an antique granite basin, erected in 1818 and fed by the Acqua Felice, an *Obelisk*, 48 ft. high, removed hither from the mausoleum of Augustus (p. 178) in 1787, and the two colossal marble **Horse Tamers. These admirable groups are works of the imperial age, copied from originals of the school of Lysippus (p. xliv). They once stood in front of the *Thermæ of Constantine*, of which remains have been discovered in the Via della Dataria which descends hence, probably in such a way that the horses stood on each side in the doorway, while the Dioscuri (18 ft. high) were outside the entrance. They have never been buried nor concealed from view; and for centuries the piazza derived its name from them (Monte Cavallo). The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis*, date from about the 4th cent. A.D. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

The piazza commands a fine view of the town, to the W., with the dome of St. Peter's in the background. The *Via della Dataria* (see above), reached from the N.W. corner of the piazza by a flight of steps, is continued to the N.W. to the Fontana Trevi (p. 163).

The Piazza del Quirinale is the starting-point of Omnibuses to *S. Agnese Fuori* (No. 4, p. 1 of the Appendix).

The **Palazzo Regio del Quirinale** (Pl. II, 21), was begun in 1574 under Gregory XIII. by *Flaminio Ponzio* and largely added to under subsequent popes, who frequently occupied it in summer on account of its lofty and healthful situation, by *Dom. Fontana*, *Bernini*, *Ferd. Fuga*, etc. Since 1870 it has been the residence of the king of Italy, and during his presence the greater part is not shown to the public.

Permessi and admission, see pp. 126, 127. —Visitors show their permessi to the porter and ascend the wide staircase to the left at the end of the vestibule. An interesting fresco by *Melozzo da Forlì* (p. 92) has been built into the wall on the landing, representing Christ in a cloud of angels (formerly in the church of SS. Apostoli, p. 173). — At the top of the staircase we write our names in a book, and obtain an escort (1 fr.). Adjacent to the Sala Regia, with frescoes by *Lanfranco* and *Saraceni*, is the Cappella Paolina, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's Apostles in SS. Vincenzo ed Anastasio alle Tre Fontane (p. 352) and with tapestry of the 18th century. The chapel contains a large number of wreaths and addresses sent by Italians in all parts of the world on the occasion of Victor Emanuel's II. death. — To the right lies a suite of Drawing and Reception Rooms, adorned with pictures and tapestry, chiefly modern. The reception-room of the ambassadors, beyond the throne-room, contains several portrait of sovereigns and princes. In the 10th room, mosaics on the floor from Hadrian's villa (quite concealed by the carpet). In the 14th, a fine ceiling-painting by *Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. — Towards the garden are the Royal Guest-Chambers. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* Triumphal Procession of Alexander the Great, ordered by Napoleon I. for this saloon. After 1815 the original was removed to the Villa Sommariva, now Carlotta, on the Lake of Como, the property of the Marchese Sommariva. In the small Chapel dell' Annunziata an Annunciation, an altar-piece by *Guido Reni*.

The *Garden*, which is not shown, was tastefully laid out by *C. Maderna*.

The E. side of the Piazza del Quirinale is occupied by the Consulta (now the *Ministry of the Exterior*), a palace built by Fuga for the tribunal charged with the internal administration of the Papal States.

Immediately to the left in the continuation of the Via del Quirinale is the —

***Palazzo Rospigliosi** (Pl. II, 21), erected in 1603 by *Card. Scipio Borghese*, nephew of Paul V., on the ruins of the Thermæ of Constantine. It afterwards became the property of the princes Rospigliosi, and now belongs partly to the princes Pallavicini. It is the seat of the French envoy to the Vatican. The palace (adm. on special introduction only) contains a beautiful *Cl. Lorrain* (Temple of Venus), etc., but the chief treasures of art are preserved in an adjoining building, the *Casino Rospigliosi* (pp. 126, 127; 25-50 c.)

We enter the court by a gate and then ascend the steps to the left. Along the external wall of the Casino are placed ancient sarcophagus-reliefs (Meleager and the boar, Emperor hunting, Rape of Proserpine, etc.). — By the door to the right we enter the —

Principal Hall. ** Ceiling-painting by *Guido Reni*: Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of golden hue. Of a corresponding tint are the yellowish-red robes of the nymph nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-coloured horses accord with the clouds (p. lxxi). Opposite the entrance is a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Bril*, and on the ends of the sides, Triumph of Fama and Cupid (from Petrarch), by *Tempesta*. Right wall: Statue of Athene Tritogeneia with a Triton; *Van Dyck*, Fine portrait.

Room on the Right. In the centre a bronze steed (antiquity doubtful). Opposite the entrance, *Domenichino*, Fall of man. Left wall: *Lorenzo Lotto*,

Triumph of Chastity. Right wall: *Dutch School*, Portrait; *Domenichino*, Venus and Cupid; **Luca Signorelli*, Holy Family. Entrance-wall: *L. Carracci* (?), Samson. — Room to the Left: entrance-wall, over the door, *Passignano*, Pietà; *Guido Reni*, Andromeda; Portrait of *N. Poussin*, a copy of the original in the Louvre. Left wall: *Dan. da Volterra*, Bearing of the Cross. In the corner a bronze bust of Sept. Severus. On these two walls and the following: Christ and the Apostles, thirteen pictures, by *Rubens* (1617), studio-replicas of the paintings executed by him in 1604 for Madrid; *Domenichino*, Triumph of David.

No. 12 Via del Quirinale, opposite the Pal. Rospigliosi, is the entrance to the garden of the Pal. Colonna (p. 175). — Farther on, to the right, is the church of S. Silvestro al Quirinale (Pl. II, 21), erected at the beginning of the 16th century.

In the Dome four oval frescoes by *Domenichino:* David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro Caravaggio* and his assistant *Maturino:* Betrothal of St. Catharine, and Christ appearing to Mary Magdalen.

The Via del Quirinale ends at the Via Nazionale (p. 148).

d. From the Via Nazionale to S. Maria Maggiore and the Porta S. Lorenzo or Porta Maggiore.

From the intersection (p. 148) of the Via Nazionale and the Via Quattro Fontane, the S.E. continuation of the latter, the Via Agostino Depretis (Pl. I, II, 24), leads directly to the choir of S. Maria Maggiore. We turn to the right before reaching the sloping piazza in front of the latter, enter the Via Urbana, and in a few paces reach —

S. Pudenziana (Pl. II, 27; open till 9, Sun. till 10 a.m.; custodian, Via Urbana 161, to be found from 1 to 4), traditionally the oldest church in Rome, erected on the spot where St. Pudens and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, restored as early as the reign of Pope Siricius (384-398), has been frequently altered especially in 1588, and has recently been modernised in very bad taste. In the façade, adorned with modern mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.), is an ancient portal borne by columns, which has also been restored. Pleasing campanile of the 9th century.

Interior. The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the wall. The **Mosaics* in the Tribune (4th cent.), Christ with the Apostles, and S. Praxedis and S. Pudentiana, with a rich architectural background, and above, the emblems of the Evangelists on each side of the cross, are among the finest in Rome (p. lviii; several of those on the right are modern). The Dome above the high-altar was painted by *Pomarancio*. The Aisles contain remains of an ancient mosaic pavement. In the left aisle is the Cappella Caetani, over the altar of which is an Adoration of the Magi, a relief in marble by *Olivieri*. At the extremity of this aisle is an altar with relics of the table at which St. Peter is said first to have read mass. Above it Christ and Peter, a group in marble by *Giov. Batt. della Porta*.

Below the church are ancient vaults in a good style of architecture, which the custodian shows if desired.

On the summit of the Viminal, not far off, stands the church of

S. Lorenzo in Panisperna (Pl. II, 24), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. — Hence to the Via Nazionale, see p. 149.

In the Piazza dell' Esquilino (Pl. II, 27), the square in front of the choir of S. Maria Maggiore, stands one of the two *Obelisks* which formerly rose in front of the mausoleum of Augustus, 48 ft. in height (the other is on the Quirinal, p. 150). It was erected here by Sixtus V. in 1587. — The piazza is intersected by the broad *Via Cavour* (p 157), which is carried down between the Esquiline and Viminal to the Forum Romanum.

The façade of the church overlooks the Piazza S. Maria Maggiore, embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

The Piazza S. Maria Maggiore lies on the routes of the Omnibuses from the *Via S. Apollinare* (p. 153) to the *Piazza Guglielmo Pepe* (Porta S. Lorenzo, p. 341), and from the *Piazza S. Pantaleo* (p. 189) to the *Piazza Vitt. Emanuele* (p. 155); and on the Tramway from the *Piazza Venezia* (p. 164) to the *Piazza S. Giovanni in Laterano* (p. 252).

**S. Maria Maggiore (Pl. II, 27), also named *Basilica Liberiana*, or *S. Maria ad Nives*, or *S. Maria ad Praesēpe*, from the manger which it contains, is the largest of the eighty churches in Rome dedicated to the Virgin. It is one of the five patriarchal churches (p. xxxii), and has a special 'jubilee entrance'. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously in 352 A. D. to the devout Roman patrician Johannes and to Pope Liberius in their dreams, commanding them to erect a church to her on the spot where they should find snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built, was re-erected by Sixtus III. (432-40), who named the church *S. Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical straight lines were formed by the erection of accessory buildings and masking walls. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled to its present form by Clement X., and the final restoration was entrusted by Benedict XIV. to *Fuga*.

The *Façade* was designed by Fuga in 1743; the porch, with a loggia above it, opens in three arches. The five portals in this porch correspond with five entrances to the church (the last of which on the left, the Porta Santa, is now built up), and with a niche on

the right. To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the vergers opens the door) contains mosaics from an earlier façade, executed about 1300 by *Gaddo Gaddi* (?) and *Philippus Rusuti*, restored in 1825.

Above, in the centre, Christ enthroned, on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the snow.

The Interior, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the Nave dates from the 12th cent. (p. lix) and the handsome ceiling was executed from designs by *Giul. da Sangallo*, and richly gilded with the first gold brought from America. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 38 in marble and 4 in granite, above which, and on the chancel arch, are **Mosaics* of the time of Sixtus III., still antique in spirit and interesting in subject (p. lviii; good light early in the morning). Those on the arch apparently refer to Mary as the Mother of God; Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob; right wall, Moses and Joshua (a few of the pictures were restored in 1825). — In front of the chancel arch is the *High-Altar*, consisting of an ancient sarcophagus of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. In the apse of the Tribune are *Mosaics by *Jacobus Torriti* (1295): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna (comp. p. lx).

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. Right Aisle: First chapel: *Baptistery* with fine ancient font of porphyry. Farther on is the Cap. del Crocefisso with 10 columns of porphyry, containing five boards from the 'Manger of the Infant Christ' (whence termed *Cappella del Presēpe*). — In the Right Transept is the sumptuous *Sistine Chapel, constructed by *Dom. Fontana* under Sixtus V., and gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera*; on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the pope by *Valsoldo*; on the left, monument of Pius V. by *Leonardo da Sarzana*. Over the altar, a canopy in gilded bronze represents angels bearing the church; in the 'Confessio' under the staircase a statue of S. Gaetano, by *Bernini*, and by the altar a relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299) by *Johannes Cosmas*.

Left Aisle. 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Girol. da Sermoneta*; on the right and left two bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Sermoneta*. — In the Left Transept, opposite the Sistine Chapel, is the Borghese Chapel, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, is an ancient and miraculous picture of the Virgin (almost black), painted according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. The crypt contains tombs of the *Borghese* family.

The neighbouring church of *S. Prassede*, see p. 157.

To the S. and S.E. of the Piazza S. Maria Maggiore run two new thoroughfares, the *Via Merulana*, on the right, leading to

the Lateran (p. 256; ¼ hr.; tramway No. 3, comp. Appendix), and the Via Carlo Alberto, on the left. In the latter, to the left, is the church of *S. Antonio Abbate*, with a portal of the 13th cent.; interior uninteresting. S. Antonio is the tutelary saint of domestic animals.

A cross-street leads to the right from the Via Carlo Alberto to the church of *S. Vito* and the simple *Arch of Gallienus* (Pl. II, 29). This honorary arch was erected in 262 in honour of the Emp. Gallienus, 'on account of his bravery, surpassed only by his piety', by a certain M. Aurelius Victor. Farther on in the Via S. Vito is the Gothic church of *S. Alfonso de' Liguori*, built by a Mr. Douglas in 1855; and beyond the Via Merulana are the churches of S. Prassede and S. Martino ai Monti (pp. 157, 158).

The Via Mazzini and Via Rattazzi lead to the left from the Via Carlo Alberto to the Piazza Manfredo Fanti, adorned with gardens, in which stands an Aquarium (Pl. II, 30), which, however, failed soon after its erection in 1885. A fragment of the wall of Servius is preserved in this piazza (comp. p. 144).

The Via Carlo Alberto ends at the large Piazza Vittorio Emanuele (Pl., II, 29), which is also embellished with flower-beds. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia*, in the niches of which the so-called Trophies of Marius (p. 199) were formerly placed. The name *Trofei di Mario* has been commonly but groundlessly in use since the 16th century. Adjoining, by the side of the street, is the so-called *Porta Magica* of the former Villa Palombaro. The cabalistic characters on the outside contain a formula for making gold, communicated in 1680 by a stranger to the Marchese M. Palombaro, who, however, was unable to decipher it, and caused it to be carved in marble at the entrance to his villa, in the hope that some passer-by might be able to solve the riddle. — At the N. angle of the piazza rises the church of *S. Eusebio*, re-erected in the 18th cent., with the exception of the campanile. The ceiling-painting, the transfiguration of St. Eusebius, is by Raphael Mengs; the high-altar-piece is by Bald. Croce.

The Piazza Vittorio Emanuele is the starting-point of Omnibuses to the *Piazza S. Silvestro* (p. 161; and No. 7, p. 1 of the Appx.), and to *S. Pantaleo* (p. 189; and No. 10, p. 1 of the Appx.).

About 4 min. to the E. of the Piazza Vittorio Emanuele is the church of S. Bibiana (Pl. II, 32), consecrated in 470, and rebuilt for the last time in 1625 by Bernini. It contains eight antique columns; above these are frescoes from the life of the saint, on the right by *Ciampelli*, on the left by *Pietro da Cortona* (modernised). To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death. — The *Archi di S. Bibiana* leads to the **Porta di S. Lorenzo** and the basilica of that name, which may be conveniently visited at this juncture (see p. 341). We may return in that case by tramway or omnibus (p. 341).

A short distance to the S.W. of the Piazza Vittorio Emanuele, the so-called **Auditorio di Mecenate** (Pl. II, 29), a building in 'opus reticulatum', was discovered in 1874. This may have belonged to the Gardens of Maecenas. The oblong chamber, now used as a storehouse for newly discovered sculptures, has a number of steps rising at the N. end, like the seats in an amphitheatre. The walls were decorated with paintings, which are now rapidly fading and of no general interest. Outside the S. and E. walls are seen fragments of the *Servian Wall* (p. xxvii). Adm. on Thurs., 9-11 and 2-5. — Hence to S. Martino di Monti, see p. 158.

The VIALE PRINCIPESSA MARGHERITA (Pl. II, 30, 32) leads from S. Bibiana to the N.W. to the *Piazza Guglielmo Pepe* (with remains of the above-mentioned Aqua Julia; omn. p. 341) and the (10 min.) *Railway Station* (p. 144). To the S.E. it leads in 5 min. to the so-called TEMPLE OF MINERVA MEDICA (Pl. II, 32), the ruin of an ancient Nymphæum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above. Several ancient statues have been found here one of which, the Minerva Giustiniani (p. 307), has given rise to the unfounded appellation of 'Temple of Minerva'. In the middle ages the ruin was called *Le Galluzze*, a name which has been conjectured to be a corruption of (the Thermæ of) 'Gaius and Lucius Cæsar', of whose existence, however, there is no other hint. The vaulting existed down to 1828. The interesting building dates from about the 3rd cent. after Christ.

The *Via Conte Verde*, the middle street running from the S.E. side of the Piazza Vittorio Emanuele, leads to the church of *S. Croce in Gerusalemme* (p. 157); the *Via Emanuele Filiberto*, the street to the right, leads to the *Lateran* (p. 256); and the VIA PRINCIPE EUGENIO, on the left, to the Porta Maggiore.

The ***Porta Maggiore** (Pl. II, 34) was originally an archway belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A.D. 52, the Claudia, 42 M. in length, bringing water from the neighbourhood of Subiaco (p. 379), and the Anio Novus coming from the sources of the river of that name, a distance of 51 M.; and also their restoration by Vespasian in 71, and by Titus in 81. Aurelian converted the monument into one of the gates of his city-wall; and the Colonnas used it in the middle ages as the nucleus of a fortification. The gate derives its name either from its imposing dimensions, or from the church of that name. It was purged of the later additions by Gregory XVI.

Two roads diverged hence in antiquity: to the left the *Via Praenestina*, and to the right the *Via Labicana*, now named *Via Casilina*. Between these, outside the gate, was discovered in 1838 the remarkable *Monument of the Baker Eurysaces*, erected in imitation of grain-measures laid alternately in vertical and horizontal rows.

The monument, dating from the close of the republic, was erected by the baker himself; and the principal inscription, repeated several times, is to the effect that — 'This is the monument of Marcus Vergilius Eurysaces, a public purveyor of bread and an official'. Some of the reliefs re-

present grinding, baking, and other parts of his trade, and others refer to his post of purveyor to the state.

From this point to the Amphitheatrum Castrense and the Porta S. Giovanni, see p. 264; to the Campagna, see p. 343.

From the Porta Maggiore a road leads to (5 min.) S. Croce in Gerusalemme, passing under the arch of the Claudian aqueduct, and skirting the wall on the inside. — From S. Maria Maggiore to this church by the Via Conte Verde is a walk of 20 minutes.

S. Croce in Gerusalemme (Pl. II, 34), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of law, formerly stood here, is said to have been erected by St. Helena in honour of her discovery of the Cross. As early as 433 a Council met here. The church was rebuilt by Lucius II. in 1144, and was modernised under Benedict XIV. in 1743, by *Gregorini*, who added the poor façade.

Interior. The nave was originally borne by 12 antique columns of granite, of which 8 only are now visible. An ancient sarcophagus of basalt below the high-altar contains the relics of SS. Anastasius and Cæsarius. In the tribune are modernised frescoes of the Invention of the Cross, by *Fiorenzo di Lorenzo*. The church contains numerous relics, including the 'Inscription on the Cross'.

To the left of the tribune a staircase descends to the *Crypt*, where on the left is an altar with a marble relief (Pietà); at the sides are statuettes of Peter and Paul of the 12th century. On the right the chapel of St. Helena (to which ladies are admitted on 20th March only). On the vaulting are fine *Mosaics*, after *Bald. Peruzzi*, representing the Four Evangelists. In the centre, Christ. In the arch over the entrance, on the left St. Helena, right St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The altar-statue of St. Helena is an exact copy of the Barberini Juno (p. 299), with a cross for the sceptre in the right hand, and a nail of the cross for the vase in the left.

The Cistercian monastery formerly belonging to the church is now used as a barrack.

On the other side of S. Croce is an apse with arched windows and the beginning of adjoining walls, perhaps relics of the *Sessorium* mentioned above.

From S. Croce to the Lateran is a walk of 5 min. (p. 264).

e. From S. Maria Maggiore to the Forum Romanum.

The recently completed *Via Cavour* (Pl. II, 27, 26, 23), beginning at the railway-station (p. 144) and crossing the Piazza dell' Esquilino (p. 153) diagonally, is the most direct route from S. Maria Maggiore to the Forum Romanum. It contains nothing of interest.

The Omnibuses to the *Piazza del Popolo* (p. 133; and No. 6, p. 1 of the Appx.) start in the Via Cavour, near the railway-station.

We follow the small Via S. Prassede, leading S. from the Piazza S. Maria Maggiore, in which is a side-entrance to the church of —

***S. Prassede** (Pl. II, 26), mentioned in 491, erected by Paschalis I. in 822, and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome (p. 152). It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869.

Interior (restored in bad taste). The nave is separated from the aisles by 16 granite columns (six others, bearing arches, having been replaced by pillars). The *Mosaics* (9th cent.; p. lviii) deserve notice. On the triumphal arch the new Jerusalem guarded by angels, Christ in the centre, with angels on each side; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the Evangelists; lower down the twenty-four elders (interesting for the naive mode in which the art accommodates itself to the spaces allotted to it; thus, in order to follow the curve of the arch, the arms of the foremost elders in the middle and upper rows gradually increase in length); in the round part of the apse, Christ surrounded with saints (on the right Paul, Praxedis, and Pope Paschalis with the church; on the left Peter, Pudentiana, and Zeno). On either side of the tribune are galleries. — Right Aisle. The 3rd chapel is the *Chapel of St. Zeno* (ladies admitted on the Sundays in Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. Above are mosaics (9th cent.): Christ and the Apostles, the Madonna and eight holy woman; the figures of the two popes, to the right and left below, are additions probably of the 13th century. On the vaulting in the interior a medallion with the head of Christ, supported by four angels. Above the altar a Madonna between SS. Praxedis and Pudentiana. To the right in a niche, the column at which Christ is said to have been scourged. Above the niche to the left are four female portraits, the first, with a square nimbus being named *Theodora Episcopa* (Theodora, mother of Paschalis I., was buried in this chapel). The 4th chapel contains the tomb of Card. Cetti (d. 1474). At the extremity of the right aisle the *Cap. del Crocefisso* contains the tomb of the French cardinal Anchera (d. 1286). — In the Left Aisle by the entrance-wall is a stone-slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di S. Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Olgiati* contains paintings by the *Cav. d'Arpino*. — The marble top of a well in the nave indicates the spot where St. Praxedis buried the two martyrs.

The Confessio (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaic of the 13th century. Above it an ancient fresco of the Madonna between the sisters. — The Sacristy, at the end of the left aisle, contains a Scourging by *Giulio Romano*.

The former main entrance of S. Prassede is in the Via S. Martino ai Monti, on the S. side of the church, a side-street diverging from the Via Merulana (p. 154) not far from the church of S. Alfonso de' Liguori (p. 155). The Via S. Martino ends at the Via dello Statuto, which begins at the Piazza Vitt. Emanuele (p. 155) and joins the Via Cavour to the W. Opposite the end of the Via S. Martino, a short flight of steps ascends to the church of —

S. Martino ai Monti (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and an old church of Pope Sylvester I. It was rebuilt in 844 by Sergius II. and Leo IV., gorgeously modernised about 1650, and again recently restored.

The Interior, a basilica with a roof of straight beams, contains 24 antique columns. In the S. aisle six fine frescoes by *Gasp. Poussin*, from the life of Elijah, the patron of the order (marred by restoration). In the N. aisle six smaller landscapes, also interesting. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The Presbyterium is eleven steps higher; below is the Crypt. From the latter we enter a large vault, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

Behind the S. side of S. Martino ai Monti runs the *Via delle Sette Sale*, which derives its name from the *Sette Sale* (Pl. II, 26), seven, or rather nine, parallel vaulted chambers on the top of the Esquiline, which appear to have been used as reservoirs for the Thermae of Titus (p. 227; ring at the door of No. 11; fee $^1/_2$ fr.). A little farther along this street to the W. are the piazza and church of —

***S. Pietro in Vincoli** (Pl. II, 23; 150 ft. above the sea-level), also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian II., who founded the church about the year 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. It was restored by Pelagius I. and Hadrian I., the vestibule added by Baccio Pintelli(?), and the whole is now modernised. Admission before 11 a.m. (Sun. before 12) and after 3 p.m.; when closed, visitors ring at the adjacent door to the left, No. 4 ($^1/_2$ fr.).

Interior. The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter. The Left Aisle contains, on the pavement and wall, the monument (in the corner) of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). Above it a relief: Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel. — On the 2nd altar to the left a mosaic of the 7th cent. with St. Sebastian (bearded). At the end of the Right Aisle is the monument of Pope Julius II. (p. lxiii) by *Michael Angelo*, with the ** Statue of Moses, represented as on the point of springing from his seat, in indignation at the idolatry of the Jews (Moses is represented by mediæval Christian artists with horns owing to an erroneous translation of Exodus xxxiv. 35). This is one of Michael Angelo's most famous and most characteristic works; he has sacrificed details in order to bring the total effect into more dominating prominence. The proportions of the figure are inexact; the small head, the powerful arms, and the gigantic torso are certainly out of harmony, while the robe hangs from the celebrated knee in quite impossible folds. But all the same the general effect is most imposing. Besides the Moses, the statues of Rachel, and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. The grouping only of the remainder was from his design. The figure of the pope (who is not interred here, comp. p. 274) by *Maso del Bosco* is a failure; the prophet and the sibyl at the side are by *Raf. da Montelupo*. — To the right of the choir is St. Margaret, an altar-piece by *Guercino*. — The Choir contains an ancient marble seat from a bath, converted into an episcopal throne. A cabinet under the high-altar, with bronze doors (1477; erroneously attributed to the *Pollajuoli*), contains the chains of St. Peter, which are exhibited to the pious on 1st August.

The adjacent monastery of the Canonici Regolari is now the seat of the physical and mathematical faculty of the university. The monastery-court, by *Giuliano da Sangallo*, is embellished with a fountain by *Antonio da Sangallo*. (Entrance by No. 5, to the right of the church.) — Opposite the façade of the church is the *Collegium Maroniticum*, with an old tower commanding a fine view. — On the N. side of the piazza are an old Franciscan monastery, now the *R. Istituto Tecnico*, and the church of *S. Francesco di Paola*.

The Via Cavour (p. 157) leads hence to the N.; but it is better to proceed to the S.E. from the church for a few paces and then turn

to the right into the Via della Polveriera (straight on lie the *Thermae of Titus*, p. 227), which also leads to the Forum.

II. Rome on the Tiber (Left Bank).

That part of the city which extends to the W. from the quarters on the hills as far as the river was uninhabited in the most ancient times *(Campus Martius)*, but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices. This new town of ancient Rome was almost the only inhabited district during the middle ages and following centuries, and it is still the most densely peopled quarter. The present government has undertaken the task of improving this quarter by the construction of new and broad streets; but apart from these it still retains the characteristics of the mediæval and Renaissance city in its network of narrow and dirty streets and lanes, enlivened by the busy traffic of the lower classes, and containing many highly interesting churches and palaces. The *Via del Corso*, the principal thoroughfare, is characterized by its imposing 'baroque' façades of the 17th and 18th centuries.

a. The Via del Corso and Adjacent Side-Streets.

Omnibuses, see pp. 133, 165, and Appendix, p. 1, No. 1.

The *Via del Corso, usually called simply '*Il Corso*', which corresponds with the ancient *Via Flaminia* beginning at the Capitol as the Via Lata (comp. p. 164), is the central street of the three running to the S. from the Piazza del Popolo (p. 133). Its length from the Piazza del Popolo to the Piazza Venezia is 1650 yds., or nearly a mile.

The N. part of the street is little frequented. No. 518, to the right, between the first two cross-streets, is the *Pal. Rondinini* (Pl. I, 17), the court of which contains an unfinished Pietà by *Michael Angelo*, probably for his own tomb. No. 18, on the left side, was once inhabited by *Goethe;* inscription: 'In questa casa immaginò e scrisse cose immortali Volfango Goethe. Il Comune di Roma a memoria del grande ospite pose 1872'.

On the right, farther on, is the church of *S. Giacomo in Augusta*, or *degli Incurabili*, with a façade by C. Maderna. It belongs to the adjoining surgical hospital, which extends to the Via Ripetta. Nearly opposite, on the left, is the small Augustine church of *Gesù e Maria*, with façade by Girol. Rainaldi. — In the *Via de' Pontefici*, the third transverse street from this point, to the right, is the Mausoleum of Augustus (p. 178).

On the right, in an expansion of the Corso is **S. Carlo al Corso** (Pl. I, 18), the national church of the Lombards, and the resort of

the fashionable world. It was begun in 1612 by *Onorio Lunghi* and continued by *Martino Lunghi the Younger* and *Pietro da Cortona*; the tasteless façade was added in 1690 by Cardinal *Omodei*. Ceiling-paintings in the interior by *Giacinto Brandi*. Over the high-altar is one of the finest works of *Carlo Maratta:* the Virgin recommending S. Carlo Borromeo to Christ. (The heart of S. Carlo is deposited under this altar.)

Beyond the *Via de' Condotti* leading to the Piazza di Spagna (p. 137), and the *Via della Fontanella di Borghese* (p. 178) prolonging the Via de' Condotti towards the W., begins the frequented part of the Corso, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers.

On the right, No. 418 A, is the spacious *Palazzo Ruspoli*, built by Ammanati in 1586, and now containing the Birreria Cornelio on the ground-floor (p. 117).

To the left, at the corner of the Via Frattina (No. 151), is the *Palazzo Bernini*, the vestibule of which contains one of the most exaggerated specimens of Bernini's style, a large group representing 'Time bringing the truth to light'.

In a long piazza on the right rises **S. Lorenzo in Lucina** (Pl. I, 18), founded in the 4th cent., perhaps by a pious matron named Lucina, but frequently restored. The church and adjoining monastery have belonged since 1606 to the Minorites, to whom it owes its present form. The portico is supported by four columns; at the door are two half-immured mediæval lions. In the interior, by the 2nd pillar to the right, is the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni*.

On the right, at the corner of the Piazza in Lucina and the Corso, is the *Pal. Fiano* (Pl. I, 18). The passage to the court, entered from No. 4, Piazza in Lucina, contains some good reliefs of figures and ornamental designs from the *Ara Pacis*, set up by Augustus in B.C. 9 (other remains in the Villa Medici, the Vatican, and the Uffizi at Florence). In front of this palace a triumphal arch of M. Aurelius spanned the Corso until 1662 (reliefs, see p. 202). An inscription on the house No. 167 on the left side, records that Alexander VII. levelled and widened the Corso for the horse-races, and removed the arch.

The Via delle Convertite on the left leads to the Piazza di S. Silvestro (Pl. I, 18), which is embellished with a monument to the poet *Pietro Metastasio* (b. at Assisi 1698, d. at Vienna 1782), erected in 1886. In the N.W. corner of the piazza rises the venerable church of *S. Silvestro in Capite*, erected in honour of a piece of the head of John the Baptist still preserved here, by Paul I. (757-67) on the site of his own house. The entrance-court is ancient, but the church has been frequently rebuilt. The church is now possessed by English Roman Catholics. Part of the monastery formerly connected with the church has been converted into the

handsome **Post and Telegraph Office,** which has entrances from the piazza and the Via della Vite (p. 118). Another part of the old monastery contains the ministerial *Office of Public Works.* — Opposite S. Silvestro is the English *Church of the Trinity* (p. 124), erected in 1874, with a handsome façade in the early-Renaissance style. — At No. 11, *Via di Mercede*, which leads to the E. from the Piazza di S. Silvestro, is a tablet recording that *Sir Walter Scott* lived here when at Rome in 1832

Omnibus from the Piazza di S. Silvestro to the *Piazza Vittorio Emanuele*, see p. 155.

Farther on in the Via del Corso, to the right, is the *Pal. Verospi* (No. 374), now *Tortonia* (Pl. I, 18), erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned with pleasing mythological frescoes by Fr. Albani.

On the left, at the corner of the Via delle Convertite, is the large new *Palazzo Marignoli*, on the ground-floor of which is the Caffè Aragno. On the same side, is the large establishment of the *Fratelli Bocconi*, built in 1886-87, beside which begins the new *Via del Tritone* (p. 138).

To the right, at the corner of the Piazza Colonna, is the extensive **Pal. Chigi,** begun in 1562 by *Giac. della Porta*, and completed by *C. Maderna*. The small collection of antiques and pictures is not open to the public. Admission to the 'Bibliotheca Chisiana' see p. 125.

The handsome Piazza Colonna (Pl. II, 18), which here interrupts the Corso, is one of the busiest squares in Rome (military music on summer-evenings, comp. p. 125). In 1889, by the pulling down of the Palazzo Piombino, the piazza was extended on the E. as far the church of *S. Maria in Via*, built by Mart. Lunghi the Elder in 1594.

The ***Column of Marcus Aurelius,** rising in the centre of the piazza named after it, is embellished like that of Trajan with reliefs from the emperor's wars against the Marcomanni and other German tribes on the Danube. The column consists of 28 blocks, besides the basement and capital, in all 95 ft. (100 ancient Roman ft.) in height, and is approached by steps. In 1589 Sixtus V. caused the column to be restored and crowned with a statue of St. Paul, while he strengthened the basis and covered it with masonry. At that period it was ascribed to Antoninus Pius, after whom it was frequently but erroneously named.

On the W. side of the piazza is a building with a portico of ancient Ionic columns from Veii, erected here in 1838 (trattorie on the ground-floor, see p. 117).

The streets running to the W., on the right and left of the portico, lead to the *Piazza di Monte Citorio* (p. 179). — The street running to the S. leads to the left to the Piazza di Pietra (Pl. II, 18), on the S. side of which are eleven Corinthian columns, 41 ft.

high, of a ***Temple of Neptune**, built by Hadrian, which once possessed 15 in its length and 8 in its breadth. The eleven extant columns belonged to the N. side of the temple. A portion of the wall of the cella is preserved in the adjoining building, once used as a custom-house (Dogana di Terra), now an exchange. The reliefs representing conquered provinces, mentioned on p. 201, were among the decorations of the temple or the colonnade surrounding it. — The Via de' Pastini leads hence to the Pantheon (p. 180), while the Corso is regained by the Via di Pietra to the left.

As far to the E. from the Corso, at the end of the Via delle Muratte, which diverges opposite the above-named Via di Pietra, rises the ***Fontana di Trevi** (Pl. II, 21), the most magnificent of the public fountains of Rome. It is erected against the S. side of the *Palazzo Poli*, and was completed from a design by *Nicc. Salvi* (1735) in 1762. In the central niche is a figure of Neptune, by *Pietro Bracci;* at the sides, Health (left) and Fertility (right); in front, a large stone basin.

The ancient *Aqua Virgo*, which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths beside the Pantheon (p. 182), in B.C. 19. It enters the city near the Villa Medici (p. 136). The name originated in the tradition (which is perhaps not unconnected with the excellence of the water) that a girl once pointed out the spring to some thirsty soldiers. The fountain was restored by Claudius in 46 A.D. (to which fact the inscription mentioned on p. 138 refers), and later by the popes Hadrian I. and Nicholas V. In 1453 the latter pope conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields daily upwards of 13 million cubic feet of water, perhaps the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are supplied from the same source. — On quitting Rome, travellers partake of the water of this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

The Via del Tritone (pp. 138, 162) to the N. is reached to the right and left of the fountain. Opposite the fountain is *SS. Vincenzo ed Anastasio* (Pl. I, 21), erected in its present form, with a degraded façade, from designs by M. Lunghi the Younger, at the beginning of the 17th century. — The Via di S. Vincenzo, called farther on the Via de' Lucchesi, leads viâ the little *Piazza Pilotta*, in which, to the right, stands the *Palazzo Muti Papazzurri*, built by Mattia de' Rossi in 1644, to the Via Pilotta and the *Palazzo Colonna* (p. 174). (From the Via de' Lucchesi the Via della Dataria leads on the left to the Quirinal; p. 150.)

Farther on in the Via del Corso, also on the left, where the street expands, we reach the ***Palazzo Sciarra-Colonna** (No. 239; Pl. II, 18), the handsomest palace in the whole street, erected at the beginning of the 17th cent. by *Flaminio Ponzio*, with a portal of later date. The picture gallery in this palace, the chief work in which was *Raphael's* Violin-player, dated 1518, has been inaccessible to the public for many years.

Opposite is the imposing *Cassa di Risparmio* or *Savings-Bank*, by Cipolla (1868). The first side-street on the right, leads to the church of S. Ignazio (p. 166), the next two side-streets to the *Collegio Romano* (Museo Kircheriano; p. 166). No. 307 in the Via del Corso, between the two last side-streets, is the *Palazzo Simonetti*. Opposite, a little back from the street, is the church of —

S. Marcello (Pl. II, 18), mentioned as early as 499, re-erected by *Jac. Sansovino* in 1519, and entirely modernised in 1874. The façade (beginning of the 18th cent.) is by *Carlo Fontana*.

The 4TH CHAPEL on the right contains paintings by *Perin del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument of Card. Consalvi (d. 1824), minister of Pius VII., by *Rinaldo Rinaldi*. Paintings in the TRIBUNE by *Giov. Battista da Novara*; those of the 2ND CHAPEL to the left by *Fed. Zucchero*.

On the right, beyond the next side-streets, which lead to the right to the Collegio Romano (comp. above) and to the left to the Piazza SS. Apostoli (p. 173), is the small church of **S. Maria in Via Lata**, mentioned as early as the 7th cent., but in its present form dating from the 17th; tasteful façade by *Pietro da Cortona* (1660). From the vestibule a staircase ascends to an oratory (built by Vignola) in which St. Paul and St. Luke are said to have taught. The *Via Lata* (called Via Flaminia outside the town; p 336) was the ancient main street of the city, nearly corresponding with the present Corso. Below this church and the Palazzo Doria lie extensive ancient walls, which once belonged to the *Sæpta Julia*, an edifice begun by Cæsar and completed by Agrippa, for taking the votes of the national assembly, but afterwards used for games and as a market-place.

Adjoining S. Maria in Via Lata is the beautiful *Palazzo Doria* (Pl. II, 18), with a 17th cent. façade towards the Corso; see p. 170.

Opposite rises the *Palazzo Odescalchi*, erected in 1887-88 in the Florentine style. Adjacent is the *Pal. Salviati*, by Carlo Rainaldi, occupied 1725-1800 by the French Academy of Art (p. 136).

On the S. the Corso is terminated by the PIAZZA DI VENEZIA (Pl. II, 17; 48 ft. above the sea-level), in which the *Via Nazionale* (p. 148) ends to the left and the *Corso Vittorio Emanuele* (p. 187) to the right. The corner-house on the right is the *Pal. Bonaparte*, formerly *Rinuccini*, erected by Mattia de' Rossi, where Madame Lætitia, mother of Napoleon I., died in 1836. The piazza is named after the imposing —

***Palazzo di Venezia**, begun about 1455 by Pope Paul II. (before his accession) in the Florentine style, in which the effect is produced by massiveness (p. lxi). The stones were obtained from the Colosseum. The architect is uncertain; but Vasari is certainly wrong in ascribing the design to Giuliano da Majano. Meo del Caprino and Francesco del Borgo di S. Sepolcro appear to have superintended its erection. The palace was presented in 1560 by Pius IV. to the Republic of Venice, with which it came in 1797 into the possession of Austria,

and it is still the residence of the Austrian ambassador to the Vatican. The handsome two-storied court with arcades is little more than begun (entrance in the Corso Vitt. Emanuele, p. 187), and so also is a second and smaller court to the left of the other.

The E. side of the Piazza di Venezia is occupied by the *Palazzo Torlonia* (Pl. II, 17, 20; p. 176), the N. corner of which has been removed to make way for the Via Nazionale (p. 148), while the entire building is to be taken down within the next few years, to open a view of the Victor Emanuel Monument on the Capitol from the Corso (see below). The wing of the Palazzo Venezia on the S. side of the piazza is also to lose a portion for the same purpose.

The Piazza di Venezia is one of the chief centres of the Omnibus traffic in Rome. It is the starting-point for the following lines: 1. To the *Piazza del Popolo*, every 5 min. (see p. 133). — 2. To *S. Pietro in Vaticano* (p. 269), viâ the Corso Vitt. Emanuele and the Ponte S. Angelo, every 5 min. — 3. To the *Piazza Cavour* on the Prati di Castello (p. 267), viâ the Piazza del Pantheon and the Ponte di Ripetta. — The following lines of omnibuses also pass the piazza: 4. From the *Via di S. Apollinare* (p. 179) to the *Piazza Guglielmo Pepe* (p. 156) and *Porta S. Lorenzo* (p. 311), viâ Trajan's Forum and S. Maria Maggiore, every 7 min. — 5. From the *Piazza S. Pantaleo* (p. 189) to the *Piazza Vitt. Emanuele* (p. 155), viâ Trajan's Forum, S. Maria Maggiore, and the railway-station, every 6 min. — 6. From the *Piazza S. Pantaleo* (p. 189) to the *Piazza S. Giovanni in Laterano* (p. 255), viâ Trajan's Forum, Via del Colosseo, and Via S. Giovanni. — 7. From the *Piazza S. Pantaleo* (p. 189) to the *Porta Salaria* (p. 336), viâ the Piazza Fontana di Trevi, Piazza Barberini, and Via Veneto. — The following Tramway lines also start hence (from the bottom of the Via Nazionale): 1. To the *Piazza delle Terme* (p. 144) and *Via Volturno*, every 4 min. — 2. To the *Piazza delle Terme* (p. 144) and the *Piazza S. Giovanni in Laterano* (p. 255), every 1/4 hr., both these lines running through the Via Nazionale. — 3. To *S. Francesco a Ripa* (p. 324), viâ the Corso Vitt. Emanuele (p. 187). — 4. To the *Piazza Bocca della Verità* (p. 239) and *S. Paolo Fuori* (p. 350), viâ Trajan's Forum, Via Alessandrina, Forum Romanum, and Piazza della Consolazione. — 5. To *S. Pietro in Vaticano* (p. 269). — 6. To the *Piazza del Popolo* (p. 133) and the *Via Ripetta* (p. 177). — 7. To the *Stazione Trastevere* (p. 324) viâ the *Ponte Garibaldi* (p. 322).

The narrow lane beside the Palazzo Venezia, continuing the line of the Corso, derives its name *Ripresa dei Barberi* from the fact that the 'Barbary' horses used in the races of the Carnival were stopped here.

The N. Slope of the Capitol, in front of which we now stand, has been undergoing much alteration since 1885; several blocks of buildings have been pulled down to make room for the substructure of the *Victor Emanuel Monument* (p. 200). — To the S.W. the Via Giulio Romano leads to the Piazza Aracœli (p. 199). — To the left, at the beginning of the Via di Marforio (*Forum Martis* or Forum Augusti), which leads hence S.E. to the Forum (p. 213), is the *Tomb of Caius Poblicius Bibulus* (Pl. II, 20), to whom the ground was granted by the Senate as a burial-place for himself and his family ('honoris virtutisque causâ', as the inscription records) towards the end of the republic. This point must therefore have lain outside the walls of Servius, interments within their limits having been prohibited.

The streets running to the E. debouch in the *Forum Trajanum* (p. 230). — Turning to the W., a few paces bring us to the small Piazza S. Marco, with its gardens, and to —

S. Marco (Pl. II, 17), incorporated in the S. side of the Pal. di Venezia. This church, said to date from the time of Constantine, was re-erected in 833 by Gregory IV., and adorned in 1455 by *Giuliano da Majano* (?) with a fine vestibule and probably with the coffered ceiling of the nave. The interior, restored in the 17th cent., was modernised by Card. Quirini in 1744.

Vestibule. Roman and ancient Christian inscriptions, built into the walls. St. Mark in relief, above the handsome inner principal portal. The Interior is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations. The Tribune, with its handsome pavement (opus Alexandrinum), lies a few steps higher than the rest of the church. The mosaics (in the centre Christ; left, SS. Mark, Agapetus, and Agnes; right, SS. Felicianus and Mark escorting Gregory IV.) date from the most degraded period of this art and have been justly described as 'utter caricatures'. In the Right Aisle, 1st Chapel: altar-piece by *Palma Giovane*, the Resurrection. 3rd Chap.: Adoration of the Magi, *Maratta*. At the end, adjoining the tribune: Pope Mark, an admirable old picture, perhaps by *Carlo Crivelli*. In the Left Aisle, 2nd Chap.: altar-relief, Greg. Barbadigo distributing alms, by *Ant. d'Este*. 4th Chap.: St. Michael, *Mola*. — The Sacristy contains an altar and canopy by *Mino da Fiesole* and *Giov. Dalmata*.

In the corner beside the church, is the so-called *Madonna Lucrezia*, the mutilated marble bust of a colossal female statue (priestess of Isis) which carried on conversations with the Abbate Luigi (p. 188), similar to those of Pasquin with the Marforio (comp. p. 190).

The Via di S. Marco terminates in the *Via Aracœli*, which to the left leads to the Piazza Aracœli (p. 199) and the Capitol, and to the right to the Piazza del Gesù (p. 187).

b. Museo Kircheriano and Ethnographical and Prehistoric Museum. Doria, Colonna, and Torlonia Galleries.

To the right and left from the S. end of the Via del Corso, 5-6 min. from the Piazza di Venezia, and in that piazza, are several interesting Collections. The *Museo Kircheriano and Ethnographical and Prehistoric Museum* is open daily; the *Doria* and *Torlonia Galleries* on Tues. and Frid. only; and the *Colonna Gallery* on Tues., Thurs., and Sat. (comp. pp. 126, 127).

The Via del Caravita, which diverges to the W. from the Corso beside the Savings-Bank (p. 164) in the S. of the Piazza Colonna, leads viâ the small Piazza S. Ignazio (Pl. II, 18), almost to the Pantheon. In the Piazza S. Ignazio rises the Jesuit church of —

S. Ignazio (Pl. II, 18), designed by the *Padre Grassi*, with a façade by *Algardi*. The building was begun by Card. Ludovisi in 1626, after the canonisation of the saint, but not completed till 1675.

Interior. The impression is marred by the baroque decorations, which, however, are less obtrusive than in most Jesuit churches. The paintings on the vaulting, dome, and apse, and the picture over the high-altar are by the *Padre Pozzo*, an able master of perspective, by whom the chapel of St. Luigi Gonzaga, in the aisle to the right, was also designed.

The perspective of the paintings on the ceiling and dome is correctly seen from any point in the main axis of the nave whence the painted columns at the end of the nave or in the apse appear to be perpendicular.

On the front of this church is a *Time-Ball*, regulated from the Observatory (p. 170), the fall of which at noon is the signal for the discharge of the time gun at the Castello S. Angelo.

The space between the Piazza S. Ignazio and the Piazza del Collegio Romano was occupied in antiquity by a famous *Temple of Isis*, and the excavations on this site have brought numerous remains of antiquity to light. Among these are the lions, sphinxes, and canopi in the Capitoline Museum (p. 207), and the obelisks now in front of the Pantheon (p. 180), S. Maria sopra Minerva (p. 182), and the railway-station (p. 144).

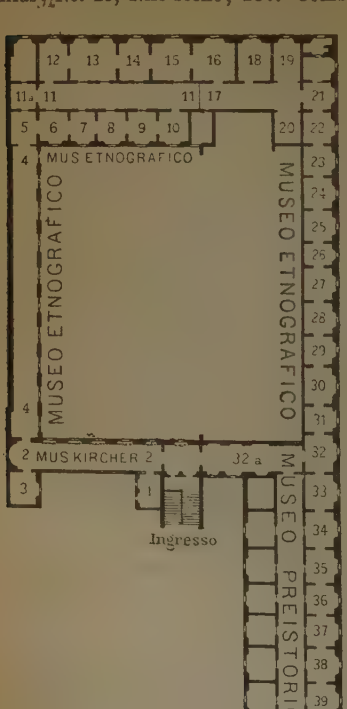
On the S. the choir of S. Ignazio adjoins the old Jesuit —

Collegio Romano (Pl. II, 18), where the higher branches of classics, mathematics, philosophy, etc., were taught, and degrees (laurea) conferred. The extensive building was erected at the end of the 16th cent., under Gregory XIII. and Sixtus V., by *B. Ammanati*. The massive principal façade looks S. towards the Piazza del Collegio Romano, where also is the entrance to the *Liceo Ennio Quirino Visconti*, established in this wing. — A side-entrance, on the E. side of the building, in the Via del Collegio Romano, parallel to the Corso, admits to the *Biblioteca Vittorio Emanuele* (p. 125) and (up three flights of steps) to the —

***Museo Kircheriano**, founded by the learned *Athanasius Kircher*, born near Fulda in 1601, a Jesuit and teacher at Würzburg in 1618, afterwards professor of mathematics at the Collegio Romano, and celebrated for his historical, mathematical, and scientific researches (d. 1680). In 1876 the museum was united with a rich and much more extensive ***Ethnographical and Pre-historical Collection** (*Museo Etnografico-preistorico;* adm. pp. 126, 127). The director is *Commendatore Pigorini*.

We first enter the old Museo Kircheriano. — In the Corridor (Pl. 2) to the left of the entrance are show-cases containing small articles in bronze, iron, ivory, and bone with a large collection of antique Roman and Italian bronze coins *(aes grave)*. The cabinets by the walls contain terracotta figures (chiefly votive), lamps, clay vessels, and small objects in glass and ivory. In Case III, to the left: Silver goblets found in the mineral spring at Vicarello (p. 392), among which are three in the form of milestones and inscribed with the names of the chief stations on the route from Gades (Cadiz) in Spain to Rome; a book consisting of 7 plates of lead inscribed with mystical symbols (end of the 2nd cent. A.D.). — Opposite, 3rd Cab. to the right (No. VIII): Large bronze tablet with a dedicatory inscription to Minerva in the Faliscan dialect; above, an iron ring with a bronze label bearing the inscription 'I have run away, catch me, and restore me to my master, who will reward you with a solidus', generally supposed to have been intended for a slave, but

more probably a dog-collar. — By the windows are terracotta reliefs, of the kind used in antiquity to decorate the walls of tombs and villas; No. 40, Nile scene; 107. Combats of animals in the circus.



Room (Pl. 1) at the beginning of the corridor. In the centre is the famous **Ficoronian Cista*, named after its first owner (Ficorini the antiquarian), and found near Palestrina in 1744. It is a toilet-casket of cylindrical form, adorned with admirably-engraved designs from the story of the Argonauts, ranking among the most beautiful antique works of the kind.

When the Argonauts on their voyage to Colchis reached the land of the Bebrykes, the king Amycus prevented them using a spring of water until he had been vanquished by Pollux in a boxing-contest. The central point of the design (compare the copy hanging to the left of the door) represents the punishment of the vanquished king, who is bound to a tree by the victor. To the right is Athene, above whom is a Nike with a victor's wreath for Pollux. In front are Jason and Hercules. Then appears the ship Argo; the Greeks bathing in the spring, and an Argonaut practising boxing, mimicked by a corpulent Silenus. — The feet and the figures on the lid are of inferior workmanship; on the latter the inscriptions: 'Novios Plautios med Romai (me Romæ) fecid', and 'Dindia Macolnia fileai dedit' (comp. Introd.).

Also in the centre is a fine ancient *Bronze Chair* (bisellium) inlaid with silver. — By the first window: Bronze figures of a Youth in whose extended arms was a large basin (fountain-figure). — The wall-cases contain Egyptian wooden and bronze statuettes, Etruscan idols, small bronze figures of the Roman period,

weapons, candelabra, etc. In Case III. is a fragment of a Greek mirror-case with a delicately worked relief of a contest of giants.

The room (Pl. 3) at the end of the corridor contains early-Christian tombstones and sarcophagus-reliefs. In the centre is a piece of ancient wall found in the Pædagogium on the Palatine (comp. p. 238), with a caricature of the Crucifixion scratched upon it: a man with the head of an ass, affixed to a cross, with a praying figure at the side, and the words Ἀλεξαμενος σεβετε θεον (Alexamenos worships God). This probably represents the sarcastic wit of an imperial page at the expense of some Christian companion. The ass's head is supposed to be a reference to the birth of Christ in a stable; but it is clear (Tacitus, Hist. V, 3,4) that the worship of asses was attributed by the Romans to the Jews even before the birth of Christ. — The cabinets contain mediæval and Oriental curiosities forming part of the original Kircher collection.

In the long corridor opening opposite this room begins the Ethnographical Collection (with explanatory labels). In the corridor (Pl. 4) are objects from the *Polar Regions* and from *North* and *South America*. — The next five rooms (Pl. 5-10) represent the South Sea Islands, which modern geographers divide into three groups, according to the origin of their inhabitants: *Melanesia*, *Polynesia*, and *Micronesia*. — In the next corridor (Pl. 11), boats and other objects, from various countries. In the adjoining cabinet (Pl. 11 a): Embroidered mantle from Mexico, time of Fernando Cortez. — Then a series of rooms with articles from *Australia* (Pl. 12); *South Africa* (Pl. 13, 14); the *Sudan* and districts of the upper Nile (Pl. 15, 16); *Abyssinia* and *Shoa* (Pl. 16-19; numerous gifts from African chiefs to the king and queen of Italy), and other countries of *East Africa* (Pl. 20, 21); *Japan* (Pl. 22-25); *Burma* (Pl. 26); *China* (Pl. 27); *Indo-China* and *India* (Pl. 28-31).

The Prehistoric Collection (mainly of Italian origin) begins here. Stone-age (Pl. 32-35); in Room 32 a., adjoining 32, are models of megalithic monuments (menhirs and dolmens) from Terra d'Otranto; a model of a Sardinian *Nurago*, or conical tower supposed to have been erected by the aboriginal inhabitants of Sardinia as a refuge in case of hostile attack. — The following rooms (Pl. 36-38) contain objects of the bronze age. — Weapons of the bronze and iron ages; statuette of a warrior with double-horned helmet from Sardinia (Pl. 39). — Iron age (Pl. 40-42).

The last room in this series (Pl. 43) contains the most important article in the collection, viz. the **Treasure of Praeneste*, found in a tomb at Palestrina (p. 381) in 1877, probably once in the possession of a ruler of Praeneste at the beginning of the 7th cent. B.C.

The chief objects are exhibited in the *Central Compartment:* No. 1. *Breast (or head) decoration*, with 131 lions, horses, and various fantastic animals attached to it in rows, adorned with rows of minute gold points; 4, 5, 6. *Cylinders of thin gold*, ornamented with delicate granulated work. No. 2. Golden fibula; 26. Fragments of a *Silver bowl with gilt reliefs*, in the

Egyptian style: Victorious king and Ammon-Ra, History of Osiris; above the wing of the hawk in the interior design, in Phœnician letters, is the name of the maker or original possessor 'Esmunjai ben Asto'; 20. *Two-handled Beaker* of dull gold; 25. Flat *Silver Bowl with gilded reliefs* (royal hunting-scenes, horses, and birds). 23. Large *Round Silver Gilt Goblet*, with six snakes forming the handles; the bowl is decorated with rows of figures of armed men, wild beasts, and birds. 24. Silver-gilt bowl, the interior of which is enriched with two rows of horses, oxen, birds, and trees; found adhering to an iron axe, much rusted, which has taken the impression of part of it. — In the central compartment also: 27, 28. Two daggers; blue glass bowl; ivory reliefs to be inlaid with wood; etc.

In the *Upper Compartment:* 72. Very primitive *Tripod* of bronze and iron, with three human figures on the edge looking into the interior, and three animals; 81. Large bronze basis, in the form of a blunted cone. — In the *Lower Compartment:* 75. Fragments of a large *Caldron* of hammered bronze, with griffins' heads as handles; fragments of bronze plates, which were hung on the walls of the tomb.

Finally come several rooms with American antiquities (Pl. 44; Mexican masks, Peruvian vessels and masks) and with prehistoric relics from Switzerland, France, Scandinavia, and Russia (Pl. 45, 46).

The small Observatory in the Collegio Romano, which acquired a European reputation under *Padre Secchi* (d. 1878), is shown in the morning to visitors with an introduction.

From the small Piazza del Collegio Romano (Pl. II, 18), the *Via di Piè di Marmo* leads to the W. in a few minutes to S. Maria sopra Minerva (p. 182). Opposite the Collegio Romano, next to the choir of S. Maria in Via Lata (p. 164), rises the extensive —

***Palazzo Doria** (Pl. II, 18), one of the most magnificent palaces in Rome. The E. façade, by *Valvasori*, in the Corso, see p. 164. The court in the interior is surrounded by arcades. The N. façade, by *Pietro da Cortona*, is in the Piazza del Collegio Romano; and here (No. Ia) is the entrance to the —

*Galleria Doria on the 1st floor (adm. pp. 126, 127; catalogues in each room; fee ½ fr.). In winter the galleries and other rooms are very cold. — The Doria Gallery resembles the other Roman collections in possessing examples of different schools, but the founders have shown a preference for works of the 17th century. The gems of the collection are in the three galleries. Among the most interesting of the older paintings, will be noted the Madonnas of *Niccolò Rondinelli*, a little-known master of the close of the 15th cent. who has happily imitated the golden colouring of the old Venetians, and is one of Giov. Bellini's ablest followers. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars, Andrea Navagero and Agostino Beazzano; but the authenticity of the work has been questioned, and the touch is certainly somewhat different from Raphael's usual style, although the vigorous tone and breadth of colouring may be accounted for by his habit of fresco painting. The Johanna of Aragon is a copy only. *Titian's* Daughter of Herodias, and a portrait by *Lor. Lotto* are admirable Venetian works. The portrait of Andrea Doria by *Sebastian del*

Piombo is not Venetian in character, but is interesting from the faculty displayed by the master of imparting an air of dignity to a forbidding subject. This work, however, and the coldly aristocratic portrait of Gianettino Doria by *A. Bronzino*, have been removed from the gallery to the private apartments of the prince and are not shown to the public. The colouring of the portrait of Pope Innocent X., by *Velazquez*, is strikingly rich; the skilful manner in which the three shades of red are blended should be particularly noticed. *Garofalo*, though not a master of the highest rank, has produced an admirable work in his Nativity of Christ. The landscape-painters of the 17th cent. are also well represented. In the landscapes of *Annibale Carracci* we observe a conflict between historic and scenic ima-

gination, and the obtrusion of the former at the expense of harmony of effect. The pictures by *Salvator Rosa* are not among his best works, but *Claude Lorrain's* landscapes, are justly admired. His 'mill', and the landscape with the temple of Apollo, may be regarded as models of ideal landscape; the effect is produced by the beauty of the lines and the skilful gradations of distance. — The Netherlands Schools of the 15th and 17th cent. are scantily represented, but some of the pictures, as *Memling's* Descent from the Cross (not at present in the gallery), and *Lievens'* Sacrifice of Isaac, are worthy rivals of their Italian neighbours.

We traverse a room with unimportant paintings of the 16-17th cent., and turning to the right enter the —

II. Gallery. *114. *A. Bronzino* (?), Portrait of Machiavelli; 446. *Sofonisba Anguissola* (?), 'Titian and his wife'; *265. *Correggio*, Triumph of Virtue, unfinished, dead-colouring in tempera (according to Morelli a French copy of a painting in the Louvre with slight alterations); 313. Old copy of *Giorgione's* Concert (in the Pitti Gallery); 322, 328, 332, 348. *Jan Breughel the Elder*, Four elements; *312. *Garofalo*, Nativity (an early work); 355. not *Titian*, Portrait of a poet; 358. *Raphael*, Johanna of Aragon, Netherlandish copy: 131. *Titian*, Portrait; 233. *Rubens*, Portrait of his confessor (an early work); 336. *Bonifazio I.*, Holy Family in a landscape (an early work); *517. *Titian* (not *Pordenone*), Daughter of Herodias with the head of John the Baptist (early work); *315, 111. *Rondinelli*, Madonnas; between them, 334. *Jan Lievens*, Sacrifice of Isaac; 154. *Rubens* (?), Portrait; 307. Style of *Quinten Matsys*, Money-changers disputing; 159. *Lor. Lotto*, St. Jerome; 220. *Dosso Dossi*, Christ expelling the money-changers; 447. *Pordenone*, Portrait. — A few steps now descend to the —

I. Room: also copying-room, to which the finest pictures in the collection are frequently brought. *Antiquities:* in the middle, a Centaur in pietra dura and rosso antico (freely restored); four Sarcophagi, with (No. 1) the hunt of Meleager, (3) history of Marsyas, (6) Diana and Endymion, and (under the second window) procession of Bacchus. Two fine circular altars; 2. Duplicate of the so-called Diana of Gabii in the Louvre; 4. Archaistic statue of the bearded Dionysus; no number, Ulysses in the flock of Polyphemus; and a number of statuettes, some of fine quality. *Pictures:* 50, 51, 56, 57, 59, 60. Landscapes by *Gasp. Poussin* and his followers. — We now retrace our steps and turn to the right into the —

I. Gallery. 98. *Giov. Bellini (Rondinelli?)*, Holy Family; 558. School of *Giov. Bellini*, Madonna and saints; 215. *Mazzolino*, Christ in the Temple; 317. *G. Romano*, Copy of a Holy Family by Raphael. By the window opposite: 522. School of *Mantegna* (?), Bearing of the Cross. Farther to the right: 359. *Nic. Poussin*, Copy of the Aldobrandine Nuptials (p. 312); 274. *Brueghel*, Creation of the animals; 241. *Saraceni*, Repose on the Flight into Egypt; 228. *Garofalo*, Visit of the Virgin to Elizabeth (retouched); 266. *Claude Lorrain*, Landscape with the Flight into Egypt; 250. *Honthorst*, Lot and his daughters; 131. School of *Titian*, Portrait; 302. *Sassoferrato*, Holy Family; 283. *Ann. Carracci*, Mary Magdalen; 206. *Garofalo*, Holy Family.

To the right are a number of rooms. — Room 9. *487. *Lor. Costa*, Holy Family; *269. *Garofalo*, Holy Family. — Room 8. Several interesting antique portrait-heads; landscapes by *Momper*, *Tempesta*, and *Orrizonte;* fruit-pieces by *Weenix*. — Room 7. 314. *Lod. Carracci*, Holy Family; in the corner, fine marble head of Serapis. 444. *Borgognone* and *C. Maratta*, Capture of the town of Castro in 1649, one of the chief military exploits of Pope Innocent X.;

106. *Lod. Carracci*, St. Sebastian. — Room 6. 428. *Mazzolino*, Massacre of the Innocents; *Salvator Rosa*, 305. Belisarius, 446. Landscape. — We return and straight on is the —

IV. Gallery. To the right: Jacob wrestling with the angel, a group in marble, of *Bernini's* school. Also a few unimportant antique Roman sculptures. — The adjoining Corner Cabinet contains the gems of the collection: **289. *Velazquez*, Pope Innocent X.; 361. *Jac. Tintoretto (Titian?)*, Portrait of an old man; **130. *Raphael*, Navagero and Beazzano, of the master's Roman period; 148. *Rubens* (?), Portrait; *109. *Bonifazio*, Portrait.

III. Gallery. 549. *Dosso Dossi*, Vannozza, mother of Cesare and Lucrezia Borgia (?); 282. *Claude Lorrain*, Landscape with Diana hunting; 320. *Fra Bartolommeo* (?), Holy Family; 126. *P. Veronese;* Portrait; 350. *Teniers*, Rustic festival; 261. *Bart. Schidone*, Angel healing St. Rochus; *263. *Claude Lorrain*, Landscape with a temple of Apollo; 137. *Ann. Carracci*, Pietà; *237. *Claude Lorrain*, The mill, a master-piece; erroneously ascribed to *Holbein*, 178. Portrait of a man, with a carnation and a purse, signed 'at the age of 40, 1545', and 170. Portrait of a woman, signed 'at the age of 36, 1545'; opposite, 504. School of *Dosso Dossi*, Woman playing the violin (half-length); 240. *Ann. Carracci*, Assumption of the Virgin. No number, Bust of Olympia Maidalchini-Pamphilj, by *Algardi*.

The Rooms marked Nos. 5, 4, 3 and 2, on the plan are not at present shown to the public. Of the paintings formerly here displayed may be mentioned (besides those noted on p. 171): the beautiful predella of a now lost altar-piece, by *Franc. Pesellino;* St. Sebastian by *Marco Basaiti;* Annunciation by *Fra Filippo Lippi;* Holy Family by *Dom. Ghirlandajo;* John the Baptist, St. Agnes by *Guercino;* and the portrait of a boy, of the *Spanish School.*

The Via della Gatta, skirting the W. side of the Palazzo Doria ends to the S. in the Corso Vittorio Emanuele (p. 187), opposite the *Palazzo Venezia.*

Returning to the E. from the Piazza del Collegio Romano, past S. Maria in Via Lata (p. 164), to the Corso, and thence continuing straight on by the Via SS. Apostoli, we reach the Piazza di SS. Apostoli (Pl. II, 21). The E. side of this oblong space is occupied by the church of SS. Apostoli and the main façade of the Palazzo Colonna; and the S. end is skirted by the Via Nazionale (p. 150).

The church of **SS. Apostoli** was founded by Pelagius I. in honour of SS. Philip and James, re-erected under Clement XI. by *Franc. Fontana* in 1702, and restored after a fire in 1871. The vestibule erected about 1500 by *Baccio Pintelli* (?), the only part of the building earlier than 1702, contains (on the left) the monument of the engraver Giov. Volpato by *Canova* (1807), and (on the right) an admirable ancient eagle with chaplet of oak-leaves, from Trajan's Forum.

Interior. Right Aisle, 3rd Chapel: St. Anthony by *Luti.* In the Left Aisle, 2nd Chapel: Descent from the Cross by *Franc. Manno.* At the end, to the left, over the entrance into the sacristy: Monument of Clement XIV. by *Canova;* on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Muratori* (said to be the largest in Rome), are the monuments erected by Sixtus IV. to his two nephews, the Cardinals Riario:

on the left that of Pietro (d. 1474), partly by *Mino da Fiesole*, and on the right that of Alessandro. Beneath is the tomb of Giraud (d. 1505), husband of the niece of Julius II. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the baroque style, but of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 151), and others are in the sacristy of St. Peter's (p. 276).

The passage in the monastery adjacent to the church contains a monument to *Michael Angelo*, who lived and died in the parish of SS. Apostoli, and the tomb of *Card. Bessarion* (d. 1472).

The ***Palazzo Colonna** (Pl. II, 21), an extensive pile between the Piazza SS. Apostoli and the Via Pilotta, bounded on the S. by the Via Nazionale (p. 150), was begun by Martin V. (Colonna) in the beginning of the 15th cent., and much extended and altered in the 17th and 18th centuries. The *Galleria Colonna on the first floor (adm., see pp. 126, 127; ½ fr. on leaving) is entered from No. 17 Via della Pilotta, (pp. 149, 163), at the back. The street is spanned by three arches connecting the upper floor of the palace with its garden (p. 175).

In the vestibule is an antique figure of a girl playing with astragali, described as a 'Daughter of Niobe'.

I. Room. From right to left. *Tintoretto*, Narcissus, in a fine landscape; *Moroni*, Portrait; *Pietro Novelli*, Marcantonio Colonna; *Girol. Muziano*, Vittoria Colonna, the friend of Michael Angelo; *Lor. Lotto* (?), Card. Pompeo Colonna (?), much damaged; *Tintoretto*, Adoration of the Holy Ghost, with four busts beneath; *Ag. Carracci*, Pompeo Colonna; *Bronzino*, Venus and Cupid; *Hieron. Bosch* (not *Cranach*), Temptation of St. Anthony; *Van Dyck*, Lucrezia Colonna; *Dom. Ghirlandajo* (?), Reconciliation between the Romans and Sabines; **Bonifazio I.* (not *Titian*), Madonna with saints (an early work); *Pietro Novelli*, Isabella Colonna and her infant son Lorenzo Onofrio; *Piero di Cosimo* (not *Dom. Ghirlandajo*), Rape of the Sabine women; **Palma Vecchio*, Madonna with St. Peter and the donor; in the centre a Renaissance column of red marble with scenes from a campaign in relief.

A staircase, on which a cannon-ball fired into the city during the bombardment of 1849 has fixed itself, descends to the —

II. Gallery, with gorgeous decorations by *Antonio del Grande* and *Girolamo Fontana*, and ceiling-paintings by *Coli* and *Gherardi* (Battle of Lepanto, 8th Oct. 1571, which Marcantonio Colonna at the head of the papal fleet assisted in gaining). On the walls mirrors painted with flowers (by *Mario de' Fiori*) and genii (by *C. Maratta*). The antique statues here are of no great value, most of them modernised. Reliefs built into the wall under the windows (left): Selene in the chariot (archaistic style); Wounded man, borne away by his friends; Head of Pallas. Paintings: right wall, *Scip. Gaetano*, Family group of the Colonnas (1581); *Guercino*, Martyrdom of St. Emmerentia; School of *Van Dyck*, Don Carlo Colonna, equestrian portrait; *Franc. Albani*, Pietà; *Crist. Allori*, Christ in

Hades; *Sustermans*, Fed. Colonna; *Rubens* (?), Assumption of the Virgin. Left wall: *Jac. Tintoretto*; Double portrait; *N. Poussin*, Cimone and Efigenia (Boccaccio's Decamerone V, 1); *Niccolò* (*Alunno*) *da Foligno*, Madonna rescuing a child from a demon.

III. Room. Twelve water-colour *Landscapes by *Gaspard Poussin*, which are among his finest works and the most valuable in this gallery. Some of them are unfavourably hung, but every one of them will repay careful inspection. They represent a mountain-road close to a profound ravine, a bleak plain lashed by a storm, a calm lake enclosed by majestic trees, a riven rocky landscape with waterfall, and various other subjects. Notwithstanding the simplicity and uniformity of the materials used, these works will not fail to interest by the excellence of the composition and drawing. — Window-wall: *N. Poussin*, Metamorphosis of Daphne; a large cabinet with ivory carving by *Franc.* and *Dom. Steinhard* (in the centre, the Last Judgment, after Michael Angelo). Over the first window on the left: Roman relief, Delivery of a testament to a prætor.

IV. Room. Ceiling-painting by *Batoni* and *Luti* (in honour of Martin V.). Entrance-wall: Over the door, *Bordone* (not *Bonifazio*), Madonna and saints; *P. Veronese*, Portrait of a man; *Holbein* (?), Lor. Colonna; *Jac. Bassano*, Body of Christ supported by angels. Right wall: **Paris Bordone*, Madonna with saints, retouched; *Ann. Carracci*, Bean-eater; *Domenico Puligo*, Madonna; *Spagna*, St. Jerome, interesting; *Albani*, Rape of Europa. Exit-wall: *Girolamo da Treviso* (?), Portrait, described without evidence as Poggio Bracciolini; *Bronzino*, Holy Family; **Titian*, Onuphrius Panvinius, an admirable study of the master's best period (name arbitrary); *Giov. Bellini*, St. Bernhard. Window-wall: *Guido Reni*, St. Agnes; *Tintoretto*, Two portraits.

V. Room. Throne-room, with handsome old carpet.

VI. Room. Entrance-wall: *Parmeggianino*, Holy Family; *Innoc. da Imola*, Same subject; two Madonnas surrounded by smaller circular pictures of the joys and sorrows of the Virgin, erroneously attributed to *Van Eyck* but by a Dutch master of the 16th cent.; of miniature-like execution. Right wall: *Franc. Albani*, Two landscapes; *Gentile da Fabriano* (more probably, *Stefano da Zevio*), Madonna; *Giulio Romano*, Madonna (comp. p. lxviii); *Catena* (?), Madonna; *Melozzo da Forlì* (more probably Florentine School), St. Rochus; *Jacopo degli Avanzi*, of Bologna, Crucifixion; *Giov. Santi* (father of Raphael), Portrait; *Bugiardini*, Madonna. Exit-wall: School of *Sandro Botticelli*, Madonna.

A few other rooms (frequently closed) contain old tapestries and paintings of lesser interest.

The Villa Colonna, or garden of the palace (comp. p. 174), which is entered by visitors only at Via del Quirinale 12 (p. 152), contains several antiquities, fragments of a colossal architrave and entablature, and considerable portions of the brick-walls of the *Thermae of Constantine*, which

formerly extended over the entire Piazza del Quirinale (p. 150). The terrace commands a good survey of the city.

The Palazzo Torlonia (Pl. II, 17, 20), on the E. side of the Piazza Venezia (No. 135), formerly the *Palazzo Bolognetti*, built about 1650 by *C. Fontana*, is the residence of *Prince Don Giulio Torlonia*, duke of Ceri. Here temporarily (comp. p. 165) is the collection of art founded by prince *Giovanni Torlonia* (d. 1829).

In the court are some antique statues, few of importance; two large reliefs: captives before the emperor Lucius Verus (perhaps from a triumphal arch), Contests between gladiators and wild beasts. On the marble staircase to the first floor, Psyche supported by Zephyrs, by *Gibson*.

On the first floor is the Galleria Torlonia (adm. pp. 126, 127), which is to be removed to a new gallery built for it by the State which acquired the collection in 1892. Masters of the first rank are here represented by copies only. The Netherlandish paintings of the 17th cent., especially the portraits, are, however, excellent; while among the Italian pictures the chief are the remarkable Madonna attributed to *Dosso Dossi* (No. 24), and the Venetian views by *Canaletto*. The marble group of Hercules and Lichas is one of *Canova's* best works.

I. Room. 1. Copy of *Pontormo*, Tobias and the angel; 3. *D. Beeck*, Portrait of a viceroy of Sicily.

II. Room. 15, 30, 33, 36. *Fr. Snyders*, Four excellent hunting-scenes. — Right wall: 18. *Bronzino*, Hebe; 24. *Veronese School* (attributed to *Dosso Dossi*), Mary and Elizabeth. — Exit-wall: 34. Ascribed to *Titian*, Portrait.

III. Room. 78, 84. *Jan Versprönck*, Two good portraits; 54. *Bronzino*, Portrait; 82. Copy of the 'Bella Simonetta' in the Pitti Gallery at Florence. — Exit-wall: 75. Copy of *Holbein*, Sir Thomas More; 72. *School of Holbein*, Henry VIII. of England; 70. Copy of *Raphael's* portrait of Count Bald. Castiglione (in the Louvre); 69. *Lombard School* (not *Holbein*), Portrait of a cavalier.

IV. Room. Throne-room. Portrait of Pius IX.

V. Room. To the left of the entrance: 105. *J. van Ravestein*, Portrait; 106, 107. *Garofalo* (?), Portrait. — Window-wall: 103. *Perin del Vaga*, Madonna; 101. *Bugnacavallo*, Madonna. — Wall opposite the entrance: 100. *Van Dyck*, Genoese nobleman; 97, 99. *Bagnacavallo*, Animal pieces. — Right wall: 95. Old copy (ascribed to *Bugiardini*) of Raphael's portrait of Leo X., with alterations in the subsidiary figures; 93. Copy of *Filippino Lippi*, Madonna; 90. School of *Perugino*, St. Anthony of Padua. — We return to R. III. and thence enter the —

I. Gallery. To the right: 112. *Giulio Romano*, Dancing putti; 116. Copy of *Titian*, Venus and Adonis (original at Madrid).

II. Gallery. 154. *Teniers*, Village tavern; 157. *Brueghel*, Landscape; 159, 167. *A. Palamedesz*, Genre scenes; 172. *Griffier*, Landscape.

III. Gallery. 200, 261. *Canaletto*, Piazza di S. Marco in Venice; 207. *Netherlandish School* (not *Van Eyck*), Crucifixion; 254. *E. van der Neer*, Girl; *Canaletto*, 234. Canal in Venice, 230. Rialto Bridge. — At the end, to the right, is the Banqueting Hall containing *Canova's* group (executed 1801) of Hercules clad in the shirt of Nessus hurling Lichas into the sea.

IV. Gallery. 274. *G. van den Eeckhout*, Emmæus; 273. School of *Rembrandt*, Caritas Romana; 289. *Jan Langhen*, Portrait of a young man with a lute; 281. Women and nymphs from the 'Bacchanal' of *Rubens*; 290. Copy of *Cima da Conegliano*, Madonna.

In the I. Gallery also, 133. *Ribera*, Beggar.

c. From the Piazza di Spagna to the Ponte S. Angelo.

The Omnibuses plying between the Piazza di Spagna and the Vatican do not traverse the direct route described below, but go through side-streets (comp. Appendix, p. 1, No. 5).

The chief side-street diverging from the N. portion of the Via del Corso is the Via Condotti (Pl. I, 18), which, with its W. continuation the Via della Fontanella di Borghese, forms the shortest route between the strangers' quarter near the Piazza di Spagna and the Vatican quarter (about 18 min. walk to the Ponte S. Angelo). The street contains nothing of interest beyond its fine shops, for trinkets, mosaics, jewels, photographs, etc. It crosses the Corso to the S. of S. Carlo (p. 160).

On the other side of the Corso the street takes the name of Via della Fontanella di Borghese (Pl. I, 18, 15). Behind us the church of S. Trinita de' Monti (p. 136) forms a handsome termination to the street. The chief building is the —

Palazzo Borghese (Pl. I, 15, 18), begun by order of Card. Dezza in 1590 by *Mart. Lunghi the Elder*, and completed by *Flaminio Ponzio* (d. 1615) by order of Paul V., through whom it came into the possession of the Borghese family. The *Court is surrounded by a tasteful colonnade in two stories, with clustered granite columns, and contains three ancient colossal statues (a Muse, an Apollo Musagetes, and a portrait-statue); at the end of the right passage a fragment of the statue of an Amazon. Behind lies the small garden, containing three baroque fountains by *Carlo Rainaldi*, and some trifling antiquities. The groundfloor, which formerly contained the celebrated picture-gallery, removed to the the Villa Borghese in 1891 (p. 177), is now occupied by Sangiorgio the dealer in antiquities (p. 120). The decoration of the first room, executed by *Carlo Villani* in grisaille and gold, is noteworthy, and also the seventh room, the walls of which are covered with mirrors, painted in oil with Cupids (by *Ciro Ferri*) and wreaths of flowers (by *Mario de' Fiori*).

The W. side of the Palazzo Borghese is towards the little Piazza Borghese. The side-streets to the N. of this piazza lead to the old harbour, *Porto di Ripetta* (Pl. I, 15), where an iron bridge now spans the river. The picturesque curving flights of steps (constructed by Clement XI. in 1704 with stones from the Colosseum) have lost greatly in effect by the bridge; and the old view of the Castello S. Angelo and St. Peter's dome, well-known from many ancient pictures, has been completely concealed by the buildings on the Prati di Castello (p. 267).

To the right in the Via di Ripetta is the church of *S. Rocco* (Pl. I, 15), built in 1657 by Giov. Ant. de' Rossi. — To the left, farther to the N., is a building erected about 1840, with a central part in the shape of a horseshoe *(Il Ferro di Cavallo)*, now containing studios belonging to the *Accademia di Belle Arti*, or *di S. Luca* (p. 228). — The N. end of the Via di Ripetta debouches in the

Piazza del Popolo (p. 133). The quay Lungo Tevere (see below) skirts the Tiber. To the W. of the Piazza del Popolo the river is crossed by the *Ponte Margherita* (comp. p. 133 and Pl. I, 14).

In the Via de' Pontefici (p. 160), the cross-street between S. Rocco and the Academy, is the entrance (No. 57; on the right) to the **Mausoleum of Augustus** (Pl. I, 17, 18), erected by that emperor as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred.

On a huge substructure, which contained the mortuary chambers, arose a mound of earth in the form of terraces, embellished with cypresses, surmounted by a statue of the emperor, and environed with a park. In the middle ages it was converted into a fortress by the Colonnas; and a theatre (*Anfiteatro Umberto I.*) is now fitted up in the substructure. A few of the tomb-chambers are still preserved. Fee ½ fr. Generally closed at midday.

Beyond the Piazza Borghese the Via Fontanella di Borghese intersects the Via di Ripetta (p. 177) and the Via della Scrofa (see below), which here unite, and assumes the name of Via del Clementino (Pl. I, 15). To the left in this street is the new *Palazzo Galitzin*, an imitation of the Pal. Giraud (p. 267), in front of which is the little Piazza Nicosia. Farther on the street is known as the Via di Monte Brianzo and Via di Tordinona. In the latter a whole row of houses has been pulled down and now lies in ruins. A spacious quay named the *Lungo Tevere*, and a new bridge named the *Ponte Umberto I.* are in progress (Pl. I, 15). — In about 10 min. from the Palazzo Borghese we reach the *Ponte S. Angelo* (p. 266).

Turning to the S. from the Via Fontanella di Borghese into the Via della Scrofa (Pl. I, II, 15), and after 5 min. taking the fourth cross-street to the right (in front, straight on, is S. Luigi de' Francesi, p. 184), we reach the piazza and church of —

***S. Agostino** (Pl. II, 15). The latter was erected by *Giac. da Pietrasanta* in 1479-83 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium. This was the first domed ecclesiastical edifice in Rome. The façade and the spacious exterior flight of steps are said to be constructed of stones from the Colosseum. The interior, in the form of a Latin cross, was restored in 1750, and finally in 1860, when it was adorned with frescoes by *Gagliardi*.

Interior. On the entrance-wall a Madonna and Child ('Madonna del Parto'), in marble, by *Jac. Sansovino*, surrounded by numerous votive offerings. In the 1st Chapel on the right, St. Catharine by *Venusti;* in the 2nd, *Nucci's* free copy of the lost Madonna della Rosa of *Raphael;* in the 4th, Christ delivering the keys to Peter, a group by *Giov. Batt. Cotignola*. By the 5th Chapel is the monument with bust of the learned Onofrio Panvinio (d. 1568). — Adjoining the door of the sacristy is the monument of the learned Cardinal Noris. — The Right Transept contains the chapel of St. Augustine with an altar-piece by *Guercino:* St. Augustine between John the Baptist and Paul the Hermit.

The High Altar was decorated by *Bernini;* the image of the Madonna is said to have been painted by *St. Luke*, and brought from the church of St. Sophia at Constantinople. In the chapel on the left of this the tomb of St. Monica, mother of Augustine, by *Isaia da Pisa*, almost completely destroyed in 1760; altar-piece by *Gottardi*.

The 2nd Chapel in the LEFT AISLE contains a fine group in marble (St. Anna, Mary, and Jesus) by *Andrea Sansovino* (1512), executed at the expense of Joh. Goritz (Coricius) of Luxembourg and originally placed under Raphael's Isaiah, which was also painted for Goritz. In the 4th chapel St. Apollonia, altar-piece by *Girol. Muziano.* — In the NAVE, on the 3rd pillar to the left, *Raphael's* Prophet Isaiah, holding a scroll with the words from Is. XXVI, 2, painted in 1512, but partly retouched by *Dan. da Volterra* and much injured. In the execution of this work the great master is said to have been influenced by that of M. Angelo in the Sistine Chapel.

To the right of the church is the entrance to the *Biblioteca Angelica*, founded in 1605 (adm., see p. 125).

Proceeding from the Piazza S. Agostino straight through the archway, we reach the PIAZZA S. APOLLINARE (Pl. II, 15), in which are situated the *Seminario Romano*, a kind of grammar-school, and *S. Apollinare*, an old church, rebuilt in 1552 and 1750, and owing its present form to Fuga. — Opposite the church is the *Pal. Altemps*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades and a few antiques.

OMNIBUS from the Via di S. Apollinare to the *Porta S. Lorenzo* viâ the *Piazza Guglielmo Pepe* (p. 156), see p. 341.

The VIA DE' CORONARI (Pl. II, 15, 12), running to the W. between the Piazza S. Agostino and Piazza S. Apollinare and the Piazza Navona, ends near the Ponte S. Angelo. About half-way is th erear-façade of the PALAZZO LANCELLOTTI, erected under Sixtus V. by *F. da Volterra*, and completed by *C. Maderna.* The portal on the N. main façade is by *Domenichino.* The court contains ancient statues and reliefs. In the private apartments of Prince Lancellotti, shown by special permission only, stands the celebrated *Discus Thrower*, found on the Esquiline in 1761, a marble copy of the bronze statue by *Myron* (p. 297). — No. 7 in the adjacent Via della Maschera d'Oro (near the Piazza Fiammetta) is adorned with a frieze with paintings from the myth of Niobe by Polidoro da Caravaggio (much damaged).

Side-streets at the end of the Via de' Coronari lead to the right to the *Ponte S. Angelo* (p. 266) and to the left to the W. end of the *Corso Vittorio Emanuele* (p. 192).

For the adjacent churches of *S. Maria dell' Anima* and *S. Maria della Pace*, see pp. 185, 186; *Piazza Navona*, see p. 184.

d. From the Piazza Colonna past the Pantheon to the Piazza Navona (Circo Agonale) and thence to the Ponte S. Angelo.

Piazza Colonna, see p. 162. — The side-streets to the right and left of the colonnade on the W. side of the Piazza Colonna lead to the PIAZZA DI MONTE CITORIO (Pl. II, 18). The rising in this piazza is entirely due to buried ruins, at one time erroneously believed to be those of the amphitheatre of Statilius Taurus, but really those of the construction used for the solemn cremation of the bodies of the emperors at their apotheosis.

On the N. side of the Mte. Citorio stands the spacious **Camera de' Deputati** (Pl. II, 18), begun for the Ludovisi family by *Ber-*

nini (1650), but finished under Innocent XII. by *C. Fontana* for the papal tribunal. The building was fitted up and the court in the interior roofed over in 1871 for the use of the Italian parliament. The sittings usually take place in the afternoon. Entrance to the public seats at the back, No. 10. The door-keeper will sometimes provide visitors with better places (fee 1 fr.).

The *Obelisk* which has occupied the centre of the piazza since 1789 was, like that in the Piazza del Popolo (p. 133), brought to Rome by Augustus. In antiquity it stood near the site of the present church of S. Lorenzo in Lucina (p. 161), and was used as the indicator of a sun-dial. It was originally erected in Egypt in the 7th cent. B.C. by Psammetichus I. Height, including the globe and pedestal, 84 ft.

The usually animated Piazza del Pantheon (Pl. II, 18) may be reached hence by turning to the right (W.), at the foot of the Monte Citorio and crossing the small Piazza Capranica, with the theatre of that name (the street to the right leads hence to S. Agostino and the Via de' Coronari, pp. 179, 178). Above the large *Fountain* in the Piazza del Pantheon, erected by Onorio Lunghi under Gregory XIII. in 1575, was placed the upper end of a broken obelisk from the temple of Isis (p. 167) by order of Clement XI.

On the S. side of the piazza rises the church of *S. Maria Rotonda*, or the **Pantheon, the only ancient edifice at Rome which is still in perfect preservation, *i.e.* the only one the walls and the vaulting of which still stand. The original statues and architectural decorations have long since been replaced by modern works or disfigured. The foundation of the building dates from the time of Augustus, whose son-in-law Agrippa, according to the inscription on the frieze *(M. Agrippa L. f. Cos. tertium fecit)*, erected it in 27 B.C. It was struck by lightning in the reign of Trajan. Hadrian restored it, and the most recent investigations (1892) prove that to him are due the whole of the present circular building and the vaulting, while the original pavement was discovered 6 ft. below the present pavement. A subsequent restoration took place under Septimius Severus and Caracalla (in 202 according to the inscription). The walls, constructed of admirable brickwork, 20 ft. in thickness, were originally covered with marble and stucco.

The Portico (36 yds. wide, 14 yds. deep), to which five steps ascended in antiquity (now covered by the raising of the ground all around), is borne by 16 Corinthian columns of granite, 13 ft. in circumference, and 39 ft. in height; the tympanum formerly contained reliefs, and the roof was embellished by statues. Eight of the columns are in front; the others form three colonnades, originally vaulted over, the outer ones terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. In 1632 Pope Urban VIII. (Barberini) removed the brazen tubes on which the roof rested, and caused them to be converted into columns

for the canopy of the high-altar of St. Peter's and cannons for the castle of S. Angelo. This Vandalism gave rise to the epigram of Pasquin, '*Quod non fecerunt barbari, fecerunt Barberini*'. The two campanili, 'Bernini's ass's ears', as they were derisively termed, erected under the same pope, were removed in 1883. — The ENTRANCE is still closed with its ancient door strongly secured by bronze plates.

The INTERIOR (closed at midday), lighted by a single aperture in the centre of the dome, produces so beautiful an effect that it was currently believed even in antiquity that the temple derived the name of *Pantheon*, from its resemblance to the vault of heaven (comp. p. xlviii). The height and diameter of the dome are equal, being each 140 ft. The diameter of the opening is 30 ft. The surface of the walls is broken by 7 large niches, in which stood the statues of the gods, including, as has been ascertained, those of Mars, Venus, and Cæsar. The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 26 ft. in height. Above the latter, and corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed during the restoration of the edifice in antiquity. The white marble, porphyry, and serpentine decorations of the attica or attic story remained in part till 1747, when they were barbarously covered with whitewash. The coffered ceiling of the vault consists of concrete, and the whole roof was covered with gilded bronze tiles, which the Emp. Constans II. removed to Constantinople in 655. Since the pontificate of Gregory III. the roof has been covered with lead. In 609 the Pantheon was consecrated by Pope Boniface IV. as a Christian church, under the name of *S. Maria ad Martyres* (p. 355), and in commemoration of the event the festival of All Saints was instituted (13th May, but afterwards celebrated on 1st Nov.). A palace, a cathedral-chapter, and a cardinal's title were afterwards attached to the church.

In the second recess to the right of the high-altar is the burial vault of King *Victor Emanuel II.* (d. Jan. 9, 1878), always covered with numerous wreaths. — In the chapel to the left of the high-altar stands the simple monument of *Card. Consalvi* (buried in S. Marcello, p. 164), by *Thorvaldsen*.

By the 3rd altar to the left is *Raphael's Tomb* (b. 28th March, 1483; d. 6th Apr., 1520), with a bronze bust erected in 1833, and the graceful epigram composed by *Card. Bembo*: —

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

The Italian translation runs thus: —

'*Questi è quel Raffaele, cui vivo vinta*
Esser temea Natura, e morto estinta'.

The statue of the Madonna on the altar, by *M. Lorenzetto*, was executed in accordance with Raphael's last will. Above the empty niche to the right of the altar is the epitaph of Maria Bibiena, Raphael's betrothed, who died before him.

The Pantheon is also the last resting-place of Bald. Peruzzi, Perin del Vaga, Giov. da Udine, Ann. Carracci, Taddeo Zucchero, and other celebrated artists. — The altars and recesses are adorned with paintings and sculptures of the 18th century.

A visit to the interior by *moonlight* is recommended, but for this, as for the ascent of the dome, a special permesso must be obtained.

At the back of the Pantheon, but with no connection with it, lay the *Thermae of Agrippa*, considerable remains of which were exhumed in 1881-2; and the rear wall of a hall, with large recesses, was brought to light in the Via della Palombella (p. 183). A fluted column and a finely executed frieze (shells and dolphins), both of marble, have been found and placed in position. The ruins known as the *Arco della Ciambella*, in the street of the same name, belonged to another domed hall of the thermæ.

The Piazza del Pantheon is passed by the OMNIBUSES plying from the *Piazza Venezia* (p. 165) to the *Piazza Cavour* (p. 267) and from the *Piazza della Cancelleria* (p. 190) to the *Piazza dell' Indipendenza* and *Castro Pretorio* (p. 144).

From the Piazza of the Pantheon we may follow the Via del Seminario towards the E., to *S. Ignazio* (p. 166).

Behind the Pantheon to the S.E. lies the PIAZZA DELLA MINERVA (Pl. II, 18), where the church of S. Maria sopra Minerva lies on the left, and the Hôtel de la Minerve opposite to us. In the centre of the piazza is a marble elephant, on the back of which a small ancient *Obelisk* was placed by *Bernini* in 1667 (p. 167). On the outside of the church, to the right, are flood-marks which show that in the inundations of 1530, 1557, and 1598 the water rose about 6 ft. higher than in the greatest modern flood (1870).

***S. Maria sopra Minerva**, erected on the ruins of a temple of Minerva founded by Domitian, the only ancient Gothic church at Rome, was probably begun about 1285 by *Fra Sisto* and *Fra Ristoro*, the builders of S. Maria Novella at Florence (p. lx). It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

Interior. By the entrance-wall, on the right, the tomb of the Florentine knight Diotisalvi (d. 1482). — LEFT AISLE. On the left, the tomb of the Florentine Franc. Tornabuoni (d. 1480), by *Mino da Fiesole;* above it the monument of Card. Giac. Tebaldi (d. 1466). To the right of the altar in the 3rd Chapel, St. Sebastian, an admirable work by *Michele Maini* (?). Over the altar: head of Christ, by *Perugino*. In the 5th Chapel is (r.) the monument of the Princess Lante, by *Tenerani*. — RIGHT AISLE. By the pillar between the 3rd and 4th chapels is an egress (generally closed) with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the Annunciation, a picture on a golden ground; in the foreground Card. Juan de Torquemada (Johannes a Turrecremata) recommending three poor girls to the Virgin, painted to commemorate the foundation of the charitable institution of SS. Annunziata and erroneously attributed to *Fra Angelico;* on the left the tomb of Urban VII. (d. 1590), by *Ambr. Buonvicino*. The 5th Chapel (Aldobrandini) contains paintings by *Cherub. Alberti;* over the altar the Last Supper by *Barcioco;* monuments of the parents of Clement VIII. by *Giac. della Porta*. In the 6th chapel is the tomb of the Venetian patrician Benedictus, archbishop of Nicosia (d. 1495); opposite the tomb of Joh. Didacus de Coca, of Spain, who erected it for himself about 1485 during his life-time. — RIGHT TRANSEPT. A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto;* then the *Caraffa Chapel, with a handsome balustrade, painted by *Filippino Lippi* with frescoes in 1487 (restored): on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; in the lunette, St. Thomas and

the Miracle of the Cross; on the wall at the back, the Assumption of the Virgin; altar-wall, the Annunciation, with a portrait of the donor Card. Caraffa; sibyls on the vaulting by *Raffaellino del Garbo;* on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*, executed by *Giac.* and *Tom. Casignola.* — By the wall to the left of the Caraffa chapel, °Tomb of Bishop Guiliel. Durantus (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that school. The next chapel contains an altar-piece by *C. Maratta.* In the following Cappella del Rosario, to the right of the choir, is an altar-piece groundlessly attributed to *Fra Angelico;* on the right the tomb of Card. Capranica (about 1470). — The Choir contains the large monuments of the two Medicis, (l.) Leo X. (d. 1522), and (r.) Clement VII. (d. 1534), designed by *Ant. da Sangallo;* the figures of Virtues are by *Baccio Bandinelli*, the statue of Leo by *Raffaello da Montelupo*, and that of Clement by *Nanni di Baccio Bigio.* On the pavement the tombstone of the celebrated scholar Pietro Bembo (d. 1547).

In front of the high-altar, to the left, is *Michael Angelo's* °°Christ with the Cross, which was ordered by Metello Vari and P. Castellari in 1514, and erected in 1521. *Pietro Urbano*, an assistant of the great master, was entrusted with the final touching up of the work after its erection, but as he acquitted himself badly, the finishing strokes were given to it by *Roderigo Frizzi.* The nudity of the figure is justified by the master's intention to pourtray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe (comp. p. lxiii).

From the chapel on the left of the choir is a passage to the Via S. Ignazio; on the wall the tombstone of Fra Giovanni Angelico da Fiesole, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the Left Transept is the Chapel of S. Domenico, with 8 black columns, and the monument of Benedict XIII. (d. 1730) by *P. Bracci.* Adjacent, to the right, is the entrance to the sacristy.

The adjoining Dominican monastery, formerly the residence of the chief of the order, now contains the offices of the *Minister of Education* and the *Bibliotheca Casanatensis* (p. 125). — A little to the E. are the church of *S. Ignazio* (p. 166) and the *Collegio Romano;* to the S. are the *Gesù* (p. 187) and the beginning of the *Corso Vittorio Emanuele* (p. 187).

We return to the Pantheon and, following the *Via della Palombella* (p. 182) which skirts it on the S., reach the Piazza S. Eustachio (Pl. II, 15). At the W. end of this piazza lie the Palazzo Madama (see below) to the right, and to the left, the —

Università della Sapienza (Pl. II, 15; entrance Via della Sapienza 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under and owing to Leo X. It possesses four faculties (law, medicine, physical science, and philology). It contains several natural history collections and the *Biblioteca Alessandrina* (p. 125). The present building was designed by *Giac. della Porta.* The church *(S. Ivo)*, with its grotesque spiral tower, was designed by *Borromini* in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures. — Side-streets lead hence to the S. to the Corso Vittorio Emanuele (p. 189).

The **Palazzo Madama** (Pl. II, 15), originally built at the close of the 15th cent., derives its name from Margaret of Parma, natural

daughter of Charles V. and afterwards Governess of the Netherlands, who occupied it during the pontificate of Paul III. Previously and subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders *Giov. Stef. Marucelli* of Florence altered it to its present form in 1642. Benedict XIV. purchased the palace in 1740; and since 1871 it has been the meeting-place of the Italian Senate *(Palazzo del Senato)*. It has two façades, the E. one in the Piazza S. Luigi, the W. and more important in the Piazza Madama. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. The large hall was adorned by *Maccari* in 1888 with noteworthy frescoes representing Appius Claudius Cæcus, Regulus, Cicero, and Catiline.

Opposite the N. side of the Pal. Madama rises —

S. Luigi de' Francesi (Pl. II, 15), the national church of the French, consecrated in 1589, having been built on the site of several earlier churches. Façade by *Giac. della Porta*. It is one of the best buildings of its period, and the interior also is harmonious and not over-decorated. Best light about midday.

Right Aisle. 1st Chapel: St. John, altar-piece by *G. B. Naldini*. On the opposite pillar is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: *Frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino* (p. lxxi); on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. 4th Chapel, of St. Remigius: altar-piece, the Oath of Clovis, by *Giac. del Conte;* frescoes on the right, Campaign of Clovis, by *Girol. Siciolante da Sermoneta;* on the left, Baptism of Clovis, by *Pellegrino Pellegrini*. 5th Chapel, del Crocifisso: on the left the monument of the painter Guérin (d. 1833), on the right that of Agincourt (d. 1814), the writer on art. — Over the high-altar: Assumption, a fine work by *Franc. Bassano*.

Left Aisle. 1st Chapel: St. Sebastian, altar-piece by *Massei;* on the right and left modern frescoes; by the first pillar on the right the monument of Claude Lorrain, erected in 1836. 3rd Chapel, of St. Louis: altar-piece by *Piautilla Bricci*, who is said to have designed the architecture also; picture on the left by *Gimignani*. 5th Chapel, of St. Matthew: two pictures by *Caravaggio:* on the left the Evangelist's vocation to the apostleship, on the right his death.

From the Piazza S. Luigi to the N. to the Via della Scrofa and *S. Agostino*, see p. 179. — To the W., a street between the church and the Pal. Madama leads viâ the above-mentioned little Piazza Madama to the —

***Piazza Navona** (Pl. II, 15), now officially named *Piazza del Circo Agonale*, which occupies, as its form still indicates, the *Circus* or *Stadium of Domitian*. The name 'Navona', which was used in the middle ages and down to 1875, is said to be derived from the *agones*, or contests which took place in the circus.

It is embellished with three *Fountains*. That on the N. side, by Leon. della Bitta and Greg. Zappalà (1878), represents Neptune in conflict with a sea-monster; round the central group are Nereids

and sea-horses. — Not far from it, in the centre of a large basin of Pentelic marble, rises a fountain erected by *Bernini* under Innocent X.; at the corners of the rock, the different parts of which represent the four quarters of the globe, are placed the gods of the rivers Danube, Ganges, Nile, and Rio della Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, which was originally erected in honour of Domitian in the Circus of Maxentius (p. 348). — The third fountain, at the S. end of the piazza, is adorned with masks (restored), Tritons, and the statue of a Moor by Bernini.

On the W. side of the Piazza Navona stands the church of **S. Agnese**; the interior, in the form of a Greek cross, and the campanili, are by *C. Rainaldi*, and the tasteless façade by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid seeing this façade.

Over the principal door is the monument of Innocent X. by *Maini*; to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted by Maini from an antique statue. Beneath the dome are 8 columns of 'cottanello'. The old church was in the side-vaults of the Circus where the saint suffered martyrdom. Two subterranean chapels with ancient vaulting still remain, one of them containing a good relief of the Martyrdom of St. Agnes by *Algardi* (descent by a stair).

To the left of the church is the *Palazzo Pamphilj*, also erected by Rainaldi, now the property of *Prince Doria*. Opposite to it is the church of *S. Giacomo degli Spagnuoli*, erected in 1450, and recently restored. In the tympanum above the portal are two angels by *Mino da Fiesole* (on the right) and *Paolo Romano* (on the left).

On the S. side of the piazza is the *Pal. Braschi* (see p. 189).

The Piazza Navona is on the following Omnibus-routes: From the *Via S. Apollinare* (p. 179) to the *Piazza Guglielmo Pepe* and *Porta S. Lorenzo* (p. 341); from the *Piazza della Cancelleria* (p. 190) to the *Castro Pretorio* (p. 144); from the *Piazza della Cancelleria* (p. 190) to the *Porta Pia* (p. 340). — Tramway: From the *Piazza del Popolo* (p. 133) to the *Piazza S. Cosimato* (p. 323).

The Via S. Agnese, to the right of the church, leads to the Via dell' Anima on the right, where on the left side is situated

S. Maria dell'Anima (Pl. II, 15; open till 8½ a.m., on holidays till noon; when closed, visitors go round the church and ring at the door of the Hospice, opposite S. Maria della Pace). This is the German national church and was erected in 1500-14. Handsome façade by *Giuliano da Sangallo* (?). The name is explained by small marble group in the tympanum of the portal: a Madonna invoked by two souls in purgatory.

The Interior, designed by a northern architect, has lately been thoroughly restored. The central window of the entrance-wall formerly contained stained glass by *Guillaume de Marseille*, now modern. The modern frescoes of busts of saints on the ceiling are by *L. Seitz* (1875-82), and the stained-glass window over the chief portal was designed by him. On the entrance-wall, tomb of Cardinal Wilh. Enckevort (d. 1534). — Right Aisle. 1st Chapel: St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni* (pupil of Caravaggio). By the 3rd pillar, Tomb of Hadrian Vryberg of Alkmaar, with pleasing figures of children by the Dutch

sculptor *Frans Duquesnoy* (d. 1644 at Rome). 2nd Chapel: Holy Family, altar-piece by *Gimignani*; left, monument and bust of Card. Slusius. 4th Chapel: altered copy of *Michael Angelo's* Pietà in St. Peter's, by *Nanni di Baccio Bigio*. — LEFT AISLE. 1st Chapel: Martyrdom of St. Lambert, *C. Saraceni*. 3rd Chapel: frescoes from the life of St. Barbara, *Mich. Coxcie*. 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati*.

CHOIR. Over the high-altar, Holy Family with saints, by *Giulio Romano*, damaged by inundations; on the right, the fine monument of Hadrian VI. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangiolo Sanese* and *Niccolò Tribolo*; opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras*. A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holstein of Hamburg, librarian of the Vatican (d. 1661). — Excellent new organ from Germany.

Opposite the *German Hospice* connected with the church rises —

S. Maria della Pace (Pl. II, 15), erected by Sixtus IV. (1484) and Innocent VIII., restored by Alexander VII., and provided by *Pietro da Cortona* with the fine façade and semicircular portico. The church consists of a domed octagon, with a short nave.

Over the 1st Chapel on the right are ***Raphael's* Sibyls: to the left the Sibyl of Cumæ; on the arch above, the Persian; then the Phrygian, and the aged Sibyl of Tibur, receiving from angels and recording revelations regarding the Saviour. They were painted in 1514 by order of Agostino Chigi (p. 314), who erected the chapel, and were skilfully freed from 'restorations' by *Palmaroli* in 1816 (usually covered, sacristan 25-30 c.; best light, 10-11 a.m.; see also p. lxviii).

'With perfect mastery of the art of utilising the space at his command, a talent admirably illustrated in the Stanze, Raphael has here filled up the segment of the arch so simply and naturally that the spectator is apt to overlook the consummate skilfulness of the grouping. Equally characteristic of Raphael are the rhythm of the composition, the display of spirited contrasts, and the delicate gradations and judicious dénouement of passionate emotions; while the gracefulness of the female forms and the sprightly beauty of the angel-boys are specially Raphaelesque. Michael Angelo's Sibyls are justly extolled as creations of a sublime imagination, striking the spectator with their supernatural majesty; but these female figures of Raphael are pre-eminently human and lovable'.

In the lunette above the Sibyls are the Prophets by *Timoteo Viti* (p. 100): on the right Jonah and Hosea, on the left Daniel and David.

At the sides of the 1st Chapel on the left are two fine monuments of the Ponzetti family, of 1505 and 1509. Admirable *Altar-piece in fresco by *Bald. Peruzzi*, who here rivals Raphael and Michael Angelo: Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — The 2nd Chapel on the right (Cap. Cesi), with its heavy decorations (about 1560) offers an instructive contrast. — To the left, under the dome, is the entrance to the sacristy and court (p. 187). Over the first altar on the left, Adoration of the

Shepherds, by *Sermoneta;* above it, the Death of Mary, by *Morandi.* The second altar, with handsome marble-work, partly gilded, attributed to *Pasquale da Caravaggio,* is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by *Franc. Albani.* Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta.* Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi* (retouched). — Newly-married couples usually attend their first mass in this church.

The *Cloister, constructed by *Bramante* (p. lxiii) by order of Card. Caraffa in 1504, is interesting. On the ground-floor are arcades, above which, between the pillars and thus over the arches, is a series of columns. By the right wall, the tomb of Bishop Bocciacio (d. 1497) of Modena. Entrance through the church, or by the Arco della Pace 5.

The Via de' Coronari (p. 179), which passes a little to the N. of these two churches, is the shortest route (6-8 min.) from the Piazza Navona to the *Ponte S. Angelo* (p. 266).

From the portal of S. Maria della Pace the *Via della Pace* and the *Via in Parione* lead straight to the *Via del Governo Vecchio* (p. 190).

e. From the Piazza Venezia to the Ponte S. Angelo. Corso Vittorio Emanuele.

Omnibuses, see p. 165 and Appx. p. 1; Tramways, see Appendix, p. 2.

The wide Corso Vittorio Emanuele (Pl. II, 17, 14, 12), constructed since 1876 through the most closely built quarters of mediæval Rome, is a continuation of the Via Nazionale, described at pp. 148-150, and facilitates communication between the centre of the city, and the Vatican quarter. The street is always crowded and busy, but, especially towards the end, still presents an unfinished appearance.

Beginning at the *Piazza Venezia* (p. 164), we see first on the left the main façade of the *Pal. di Venezia* (p. 164), and on the right the S. façade (built by P. Amati) of the *Palazzo Doria* (p. 170), the *Palazzo Grazioli,* and the extensive *Pal. Altieri,* erected in 1670. The court of this last-named palace, and the staircase adorned with antiques, deserve note. — Immediately beyond it, the Via del Gesù diverges on the right to the church of *S. Maria sopra Minerva* (p. 182).

On the left is the N. side of the *Gesù (Pl. II, 17), the principal church of the Jesuits, one of the richest and most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-75. Comp. p. lxx. The main front is in the Piazza del Gesù.

In the Nave is a ceiling-painting (Triumph of the Name of Jesus) by *Baciccio,* by whom the dome and tribune were also painted, one of the best and most lifelike of the baroque works of the kind. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. The high-altar has four columns of giallo antico; on the left the monument of Card. Bellarmino (p. 19) with figures of Religion and Faith, in relief; on the right the monument of P. Pignatelli, with Love and Hope. — In the Transept, to the left: Altar of St. Ignatius with a picture by *P. Pozzi,* behind which is a silver-plated group, representing St. Ignatius surrounded by

angels. The original silver statue of the saint, by *Legros* is said to have been removed on the suppression of the order in the eighteenth century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the right and left are groups in marble; on the right Religion, at the sight of which heretics shrink, by *Legros;* on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Teudon*. Opposite, in the transept, on the right, the altar of St. Francis Xavier.

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius, on 31st July, and during the Quarant'ore (two last days of the Carnival), on which occasions it is brilliantly illuminated in the evening. During Advent and Lent (Frid. excepted), and at various other seasons also, sermons are preached here about 11 a.m., often by priests of great ability.

Adjoining the church on the S. is the former *Casa Professa* of the Jesuits, now a barrack, adjacent to which, No. 1 A in the Via di Aracœli (p. 166) leading to the Capitol, is the entrance to the rooms of St. Ignatius (Mon., Wed., Frid., 9-11). Opposite is the *Palazzo Bolognetti*, which bounds the Piazza del Gesù on the S.

The dome in front of us in the Corso Vittorio Emanuele belongs to the church of S. Andrea della Valle (see below). A few hundred paces to the W. of the Piazza Gesù the Corso is crossed by the *Via di Tor Argentina* (p. 194).

Farther on, to the left, is the rear of the **Palazzo Vidoni** (Pl. II, 14), formerly belonging to the *Caffarelli*, as whose guest Charles V. resided here in 1536. The palace is now the property of the princes *Giustiniani-Bandini*. The chief façades are in the small Piazza della Valle and the Via del Sudario which leads to the S. The building (partly restored) was designed by *Raphael* and erected by *Lorenzetto*. On the staircase is the so-called *Abbate Luigi*, a Roman figure in a toga, formerly placed at the N. angle of the palace, and used as the bearer of lampoons and pasquinades (comp. p. 166). In one of the rooms is the *Calendarium Praenestinum* of Verrius Flaccus, being five months of a Roman calendar found in 1771 at Palestrina.

Opposite the Palazzo Vidoni is the *Cappella del Sudario*. The street Monte di Farina leads hence to *S. Carlo a' Catinari* (p. 194).

The domed church of ***S. Andrea della Valle** (Pl. II, 14), begun by *P. Olivieri* in 1591 on the site of several earlier churches, and completed by *C. Maderna*, has a florid façade added in 1665 from designs by *Carlo Rainaldi*. The interior is well proportioned, but part of it has been whitewashed. See p. lxx.

On the right the 2nd Chapel (Strozzi) contains copies in bronze of the Pietà (p. 274) and the Rachel and Leah (p. 159) of *Michael Angelo*, whose influence is apparent in the design of this chapel itself. — On the left the 1st Chapel (Barberini) is adorned with several marble statues of the school of Bernini: St. Martha by *Mocchi*, John the Baptist by *Pietro Bernini*, Mary Magdalene by *Stati da Bracciano*, and St. John by *Buonvicino*. — At the end of the Nave are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the left that of Pius II. (d. 1464 p. 29), by *Nic. della Guardia* and

Pietro Paolo da Todi; on the right that of Pius III. (d. 1503), executed somewhat later as a companion-piece. — In the DOME: Glory of Paradise, by *Lanfranco;* below, on the pendentives, the *Evangelists by *Domenichino*, one of his finest works. By the same master, *Frescoes on the vaulting of the apse. In front, between the transverse ribs, a rectangular painting of John the Baptist, pointing out Christ to St. John and St. Andrew (John, I. 35); in the vaulting itself, on the left, the Scourging of St. Andrew; in the centre, the Vocation of Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed; below are six female figures representing the virtues (p. lxxi). The large lower frescoes by *Calabrese* (martyrdom of the saint) are of no great value.

A side-street on the other side of the Corso, opposite the church, leads to the N. to the small Piazza della Valle and the *Palazzo Capranica* (Pl. II, 15). The Via della Valle leads to the right to the University and the Pal. Madama (p. 183).

No. 141 in the Corso Vitt. Emanuele, to the right, is the —

Palazzo Massimi alle Colonne (Pl. II, 14, 15), a fine structure by *Baldassare Peruzzi*, who, however, died in 1536 before its completion. The arc-shaped façade was skilfully adapted to the curve of the originally narrow street, but has lost its effect by the construction of the wide Corso. The glimpse obtained of the double court is, however, still strikingly picturesque. On the second floor is the *Chapel of S. Filippo Neri* (p. 191; open to visitors on 16th March), who is said to have here resuscitated a child of the Massimi family.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco (p. 379), established the first printing-office in Rome, from which they issued Cicero's Epistles and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient Fabii Maximi, and their armorial bearings have the motto '*Cunctando restituit*'.

On the left, at the point where the *Via de' Baullari* diverges to the Palazzo Farnese (p. 193), is the little PALAZZO LINOTTE (Pl. II, 14), built about 1515 for the French prelate *Thomas le Roy*, of Rennes, whose armorial lilies, repeated several times in the frieze, have procured the erroneous title of *Palazzetto Farnese* for the palace. It is an early work of *Ant. da Sangallo the Younger*, and has a tasteful but sadly dilapidated court and staircase (restoration contemplated).

To the right opens the Piazza di S. Pantaleo (Pl. II, 15), containing the small church of *S. Pantaleo*, with a façade erected by Guiseppe Valadier in 1806.

OMNIBUSES to the *Piazza Vittorio Emanuele*, see p. 155; *Piazza Giovanni in Laterano*, p. 252; *Porta Salaria*, p. 336.

From the Piazza S. Pantaleo the Via S. Pantaleo runs towards the N.W. No. 9 in this street, on the right, is the spacious **Palazzo Braschi** (Pl. II, 15), erected by *Morelli* at the end of the 18th cent. and now occupied by the *Minister of the Interior*. It contains a fine marble staircase and a few ancient statues. The N. side of the building looks towards the Piazza Navona (p. 184). At the obtuse N.W. angle of the palace, stands the so-called *Pasquino*, an admirable,

but now sadly mutilated relic of an antique group of statuary representing Menelaus with the body of Patroclus, or Ajax with the body of Achilles, looking around for succour in the tumult of battle. Duplicates of the group are in the Loggia de' Lanzi and the Palazzo Pitti at Florence, and there are fragments in the Vatican (p. 301).

Cardinal Caraffa caused the group to be erected here in 1501. It became the custom of the professors and students of the Roman Archiginnasio on St. Mark's day (April 25th) to affix Latin and Italian epigrams to the statue (at first without any satirical aim). The name was derived from a schoolmaster living opposite; but when the 'pasquinades' began to assume a bitter satirical character about the middle of the 16th cent. (chiefly as the result of the Reformation), the title came to be connected with a tailor of that name who was notorious for his lampooning propensities. The answers to the satires of Pasquino used to be attached to the Marforio (p. 166, 206). Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity.

The Via del Governo Vecchio (Pl. II, 15, 12), running from the small piazza named after Pasquino, formed the chief communication with the Ponte S. Angelo, before the construction of the Corso Vittorio Emanuele. On the right in this street is the *Pal. del Governo Vecchio*, which for a time was occupied by the law and police courts. No. 124, opposite, is an elegant little house in Bramante's style, built in 1500 for the papal secretary J. P. Turcius. We next pass the back of the *Philippine Convent* (now a court-house, p. 191) and cross the *Piazza dell' Orologio* (Pl. II, 12) whence the Via Monte Giordano leads to the right to the *Palazzo Gabrielli*, with a pretty fountain in its court. Thence the Via di Panico leads to the Ponte S. Angelo.

Farther on the Corso Vittorio Emanuele discloses a view of the dome of St. Peter's.

To the left lies the long and narrow Piazza della Cancelleria with the palace of that name and the church of S. Lorenzo in Damaso.

The ***Palazzo della Cancelleria** (Pl. II, 15, 14), an edifice of majestic simplicity, designed by *Bramante* in strict conformity with the ancient orders of architecture and begun in 1489 for Card. Raffaelo Riario, is one of the finest Renaissance monuments in Rome (p. lxiii). The elegant façade is constructed of blocks of travertine from the Colosseum. The handsome portal by *Vignola* to the right near the Corso, admits to the church of *S. Lorenzo in Damaso*. The ancient basilica of this name was originally founded by Damasus I. (ca. 370) near the Theatre of Pompey (p. 192), but it was taken down in 1495 at the instance of Card. Riario and rebuilt in connection with the palace from a design by *Bramante*. The internal decoration is quite modern, dating from the time of Pius VII. (1820) and Pius IX. (1873). At the end of the right aisle is the tomb of the papal minister Count Rossi, who was assassinated in 1848 (bust by *Tenerani*).

The chief portal of the palace, in an inharmonious baroque style, was added by *Domenico Fontana*. It leads into the *Court, in two stories, surrounded by arcades. The columns originally belonged to the ancient basilica of S. Lorenzo, from which they were removed by Bramante. The graceful capitals are decorated with roses, a

flower which appears in the armorial bearings of Card. Riario. To the right is an archway leading to the church of S. Lorenzo. This is the only palace in the interior of the city which the Italian government still permits to be in the hands of the pope.

The Piazza della Cancelleria is the starting-point for OMNIBUSES to the *Piazza dell' Indipendenza* and *Castro Pretorio*, pp. 144, and No. 14, p. 2 of the Appendix; and to the *Porta Pia*, p. 340, and No. 13, p. 2 of the Appendix.

From the Cancelleria to the *Campo di Fiore*, see p. 192.

We continue to follow the Corso Vitt. Emanuele. At the corner of the second street to the right is the *Palazzo Sora*, formerly ascribed to Bramante, but according to Burckhardt, by a 'bungler of that period'. It has been altered for the Liceo-Ginnasio Terenzio Mamiani. — To the right stands the —

Chiesa Nuova (Pl. II, 12), or *S. Maria in Vallicella*, erected by *S. Filippo Neri* about 1550 for the order of Oratorians founded by him, finished in 1605. Architecture by *Giov. Matteo da Città di Castello*, interior by *Mart. Lunghi the Elder*, façade by *Rughesi*.

The **Interior**, which is dark and unfavourable for pictures, is richly decorated. The admirable stucco-work is by *Cos. Faniello* and *Ercole Ferrata*. The ceiling of the NAVE, the dome, and the tribune are painted by *Pietro da Cortona*. — On the right, 1st Chapel, Crucifixion, *Scip. Gaetano*; 3rd Chapel, dell' Ascensione, altar-piece by *Muziano*. — On the left, 2nd Chapel, Adoration of the Magi, *Ces. Nebbia;* 3rd Chapel, Nativity, *Durante Alberti;* 4th Chapel, Visit of Elizabeth, *Baroccio*. — LEFT TRANSEPT: Presentation in the Temple, *Baroccio;* SS. Peter and Paul, statues in marble, by *Valsoldo*. Here also, adjoining the tribune, is the small and sumptuous CHAPEL OF S. FILIPPO NERI, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the HIGH ALTAR, with its four columns of porta santa, a Madonna by *Rubens;* on the right SS. Gregory, Maurus, and Papias, on the left SS. Domitilla, Nereus, and Achilleus, also by *Rubens*, who painted these pictures during his second stay in Rome in 1608 for this church, which was then the most fashionable in the city. — RIGHT TRANSEPT. On the right, Coronation of Mary, *Cav. d' Arpino*; SS. John the Baptist and John the Evangelist, statues in marble by *Flaminio Vacca*.

The SACRISTY (entered from the left transept) was constructed by *Marucelli*. On the vaulting: Angel with instruments of torture, by *Pietro da Cortona*. Colossal statue of the saint by *Algardi*.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by S. Filippo Neri. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining *Philippine Monastery*, erected by *Borromini*, is of irregular shape, but remarkably massive in its construction. It contains a room once occupied by the saint, with various relics. The *Corte di Appello*, the *Tribunale Civile e Correzionale*, and the *Tribunale di Commercio* are now established here. — The valuable *Bibliotheca Vallicellana* (adm. p. 125) is also preserved here.

Farther on, to the left, lies the small Piazza Sforza, with the *Palazza Sforza-Cesarini*, the *Bohemian Hospital*, restored in 1875, and a monument (by Benini; 1892) to the Italian poet and states-

man *Count Terenzio Mamiani* (d. 1878). Beyond the piazza the *Via del Banco di S. Spirito* diverges to the right to the Ponte S. Angelo (p. 266). No. 44-46 in this street once belonged to the banker Agostino Chigi (p. 314), the 'gran mercante della cristianità', whose office (in the wing, Arco dei Banchi 9) is now a stable.

The Corso Vittorio Emanuele ends at the temporary iron bridge (Pl. II, 12), mentioned at p. 266.

To the left several lanes, now being rebuilt, lead to **S. Giovanni de' Fiorentini** (Pl. II, 12), the handsome national church of the Florentines. The building was begun, by desire of Leo X., from a design by *Jac. Sansovino* (which was preferred to competing plans of Raphael, Ant. da Sangallo the Younger, and Peruzzi); and the difficult task of completing the substructures on the river was executed by *Sangallo*. *Michael Angelo*, and on his death, *Giac. della Porta* were afterwards engaged in the work, and the façade was added by *Aless. Galilei* in 1734. In the right transept is a picture by *Salv. Rosa* (SS. Cosmas and Damianus at the stake). — Near the church a *Chain Bridge*, constructed in 1863, crosses the river (p. 313).

To the S.W. from S. Giovanni de' Fiorentini runs the *Via Giulia*, see p. 194.

f. Quarter to the S. of the Corso Vittorio Emanuele as far as the Piazza Montanara. Isola Tiberina.

To the S. of the Pal. della Cancelleria (p. 190) lies the Piazza Campo di Fiore (Pl. II, 14), an important centre of business, especially since the vegetable-market, frequented in the morning by picturesque country-people, was transferred hither from the Piazza Navona. Heretics and criminals used to be put to death here. Among the former was the philosopher *Giordano Bruno*, whose death in this square on Feb. 17th, 1600, is now commemorated by a bronze *Statue (designed by *Ettore Ferrari*) erected in 1889 on the site of the stake.

Giordano Bruno, born at Nola near Naples in 1550, entered the Dominican order. In 1580 he fled to Geneva, and after a career of wandering during which he visited France, England, and Germany, he was seized and imprisoned at Venice by the Inquisition in 1598. — The *Reliefs* on the base of the monument represent; on the right, Bruno teaching; behind, his trial; on the left, his execution at the stake. The *Medallions* are portraits of the champions of religious freedom: Paolo Sarpi of Venice (1552-1623), Tom. Campanella of Calabria (1568-1639), Petrus Ramus of France (1515-1572), Lucilio Vanini of Naples (about 1585-1619); Aonius Palearius of Rome (1500-1570); Michael Servetus of Spain (1511-1553); John Wiclif of England (1324-1381); and John Huss of Bohemia (1369-1415).

To the E. of the Campo di Fiore once lay the *Theatre of Pompey* (Pl. II, 14). In the court of the *Pal. Pio* or *Righetti* (entrance, Via Biscione 95), a bronze statue of Hercules (p. 299) and substructures of the theatre were discovered. Numerous fragments of the ancient walls are incorporated in the modern building. The semicircular bend of the street by *S. Maria di Grottapinta* distinctly

shows the form of the ancient theatre. — The Via de' Giubbonari leads hence to *S. Carlo a' Catinari* (p. 194).

From the Campo di Fiore three parallel streets lead to the S.W. to the Piazza Farnese, adorned with two fountains. Here is situated the —

***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534-45), from designs by *Ant. da Sangallo the Younger* (p. lxix), continued after his death (1546) under the direction of *Michael Angelo* (who designed the beautiful cornice and the top story of the court), and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples, and from 1862 to 1870 was occupied by Francis II. It was purchased in 1874 by the French government, whose embassy to the papal court is now established here. On the second floor is the 'Ecole de Rome', or French archæological institution, founded in 1875. The triple colonnade of the entrance and the two halls of the court were designed by *Sangallo*, the halls being in imitation of the Theatre of Marcellus. The court contains two ancient sarcophagi (that to the right from the tomb of Cæcilia Metella, p. 348). A room on the 1st floor contains admirable frescoes of mythological scenes by *Agostino* and *Annibale Carracci*, and their pupils and the banquet-hall has a ceiling in carved wood, designed by *Michael Angelo* (no admission).

From the Piazza Farnese a line of streets, called the Via di Monserrato and *Via de' Banchi Vecchi*, leads to the N.W. to the Ponte S. Angelo (p. 266). On the left in the first of these is **S. Maria di Monserrato** (Pl. II, 11), the national Spanish church, with a hospice. It was erected in 1495 by *Ant. da Sangallo the Elder*, and afterwards restored. The altar-piece of the first chapel on the right is by Ann. Carracci. In the Via de' Banchi Vecchi is the former house of the goldsmith *Giampietro Crivelli*, erected about 1510, with florid decorations in stucco.

To the S.E. of the Piazza Farnese the Vicolo de' Venti leads to the Piazza di Capo di Ferro. Here, on the right, rises the —

Palazzo Spada alla Regola (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by *Raphael* for Giambattista Branconi dell' Aquila in the Borgo Nuovo (p. 267; now destroyed). Since 1640 the palace has belonged to the Spada family. It contains an interesting collection of antiquities and over 200 pictures chiefly of the Bolognese school of the 16-17th cent., but is now inaccessible to all except those provided with an influential introduction. Among the chief antiquities are eight reliefs of subjects from Greek mythology and legend, a Greek portrait-statue and a colossal statue of Pompey.

Pursuing the same direction beyond the Piazza Capo di Ferro, we next reach the small Piazza de' Pellegrini. On the left is the back of the *Monte di Pietà* (Pl. II, 14), formerly the *Pal. Santacroce*, the seat since 1604 of the pawn-office, founded in 1539, to which

it owes its present name. On the right is the church of *S. Trinità de' Pellegrini*, erected in 1614; the high-altar is adorned with a Trinity, by *Guido Reni*. Adjoining is a hospital for convalescents and pilgrims.

The Via de' Pettinari (Pl. II, 14) leads from the Piazza de Pellegrini to the *Ponte Sisto* (see p. 319).

From the Ponte Sisto towards the N.W., parallel with the river, runs the Via Giulia (Pl. II, 14, 11, 12), most of which was built by Julius II., leading in 12 min. to the Ponte S. Angelo. To the left, is the *Pal. Falconieri*, built by Borromini, with hermæ on the façade in a baroque style, terminating in colossal falcons' heads. In the Vicolo della Lunetta, the first cross-street to the left, is the church of *S. Eligio degli Orefici*, a graceful little circular structure, built in 1509 from a design by *Raphael* and renewed in 1601. Farther on in the Via Giulia, on the left, the *Carceri Nuovi*, a prison founded by Innocent X.; the little church of *S. Biagio della Pagnotta* (p. 123); and No. 66, the *Pal. Sacchetti* (Pl. II, 12), originally erected by Antonio da Sangallo the Younger as his private residence. The courses of rough rustica masonry in the lower stories of the houses on the left side of the street, formed the beginning of a large court of justice, projected by Julius II. and designed by Bramante, but never carried out. — To the left, at the end of the Via Giulia is the church of *S. Giovanni de' Fiorentini* (p. 192).

The most important side-street diverging from the Corso Vittorio Emanuele is the Via di Tor Argentina (Pl. II, 15-18, 14), mentioned at p. 188, which begins at the Pantheon (p. 180) on the N., and, with its S. continuation, the new Via Arenula, ends at the *Ponte Garibaldi* (Pl. II, 13; p. 322).

To the S. of the Corso Vitt. Emanuele, the Via di Tor Argentina leads to the Piazza Benedetto Cairoli (Pl. II, 14), viâ the *Teatro Argentina* (p. 128). Thence the *Via dei Giubbonari* runs to the right to the Campo di Fiore (p. 192), and the *Via del Pianto* (p. 195) to the left to the Portico of Octavia and the Theatre of Marcellus (p. 196).

On the N. side of the Piazza Benedetto Cairoli rises the church of **S. Carlo a' Catinari** (Pl. II, 14), built by *Rosati* in 1612 in honour of S. Carlo Borromeo, in the form of a Greek cross, with a dome.

1st Chapel on the right: Annunciation, by *Lanfranco*. In the spaces below the dome are the four cardinal virtues, by *Domenichino*. In the transept to the right, Death of St. Anna, *Andrea Sacchi*. Over the high-altar, Card. Borromeo in the procession of the plague at Milan, *P. da Cortona*; tribune decorated by *Lanfranco*. The other paintings are inferior.

The narrow Via de' Falegnami runs from the N.E. angle of the Piazza Ben. Cairoli to the small Piazza Tartaruga (Pl. II, 17), named after the graceful ***Fontana delle Tartarughe** (tortoises), a bold and elegantly composed bronze group with figures of four youths and dolphins and tortoises. This is the most charming fountain in Rome; the design was formerly attributed to *Raphael* (or

Giacomo della Porta), though it was erected by the Florentine *Taddeo Landini* in 1585.

To the left is the **Palazzo Mattei** (Pl. II, 17), originally an aggregate of separate buildings which occupied the rectangle between S. Caterina de' Funari and the Via Paganica. The handsomest portion (principal entrance, Via de' Funari 31; side-entrance, No. 32), is one of the finest productions of *Carlo Maderna* (1616).

In the passages of the entrance, in the arcades, and along the sides of the Court, a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with Rhea Silvia, and Apollo with the Muses; and (l.) the Calydonian hunt and Rape of Proserpine. In the portico, Sacrifice of Mithras, Apollo with the Muses, and a Bacchanalian procession, all from sarcophagi. The statues in the court and niches on the staircase, some of them much modernised, are of no great value. The stucco decorations of the ceiling on the staircases are well executed.

Farther on we observe on the left, within the ancient *Circus Flaminius*, the church of **S. Caterina de' Funari** (Pl. II, 17), erected in 1564 by *Giac. della Porta*, with a singular-looking tower. It contains a few unimportant pictures by *Ann. Carracci* (1st chapel on the right), *Vanni*, *Venusti*, *Muziano*, and *Agresti*. The name of the church is derived from the rope-makers who in the middle ages plied their vocation within the circus.

Straight in front is the *Palazzo Ascarelli* (Pl. II, 17), where the Via Delfini leads to the left to the Via di Aracœli (p. 166), while the street to the right leads to the Piazza Campitelli. Here, on the right, is —

S. Maria in Campitelli (Pl. II, 17), erected by *C. Rainaldi* under Alexander VII. on the site of an earlier church, to provide a more worthy shelter for the miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed.

The Interior, with its handsome projecting columns, is effective. — Beneath the canopy over the high-altar is placed the miraculous Madonna. In the 2nd Chapel on the right, the Gift of Tongues, by *Luca Giordano;* in the 1st Chapel on the left, two monuments resting on lions of rosso antico. In the S. transept is the tomb of Card. Pacca by *Pettrich.*

From the S.E. end of the Piazza Campitelli the *Via di Tor de' Specchi*, skirting the foot of the Capitol, leads to the left to the Piazza Aracœli (p. 199), while the *Via Montanara* runs to the right to the Piazza Montanara (p. 196).

From the S.E. angle of the Piazza Benedetto Cairoli (p. 194) the Via del Pianto, continued by the Via della Pescheria (Pl. II, 14, 17), skirts the N. side of the former *Ghetto* or Jewish quarter, which was pulled down in 1887. In antiquity and during the middle ages the Jews resided in Trastevere; but in 1556 Paul IV. assigned this quarter to them, and until the end of the papal rule they were forbidden to settle elsewhere.

The third street on the left leads from the Via del Pianto to the Piazza Tartaruga (p. 194), and the first street on the right to the *Palazzo Cenci-Bolognetti* (Pl. II, 14), the home of the ill-fated Beatrice Cenci, who was executed in 1599 at the Ponte S. Angelo for

the murder, in conspiracy with her brothers, of her father Francesco Cenci, a man of execrable character (reputed portrait of Beatrice, see p. 143).

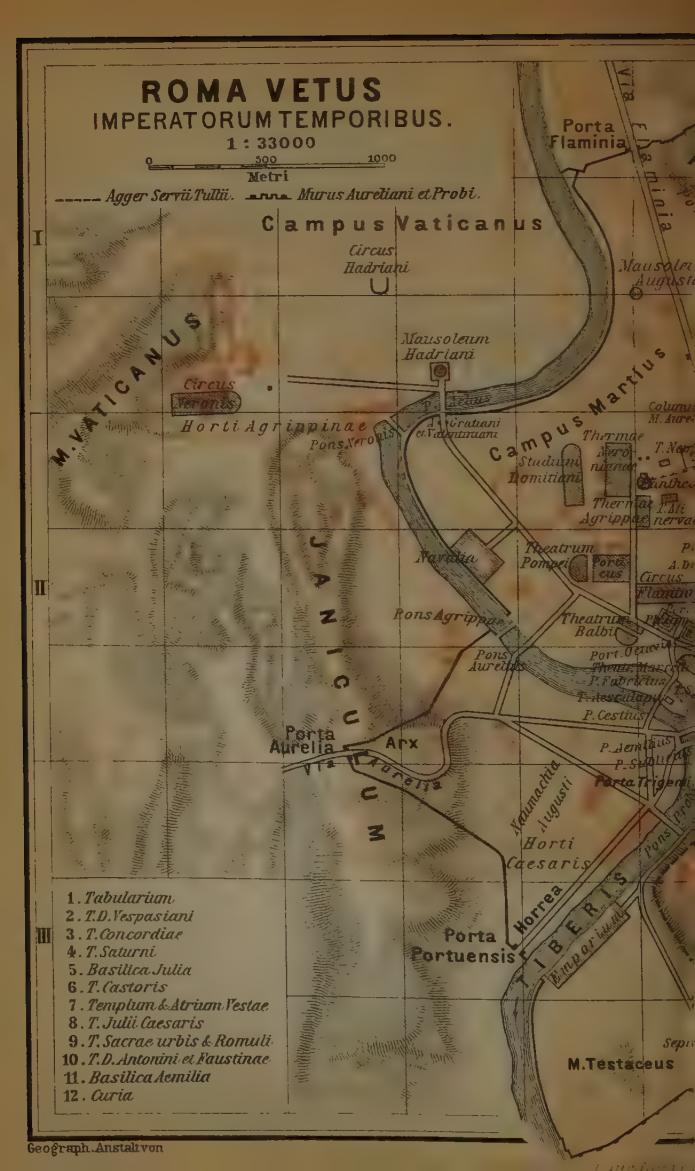
At the end of the Via della Pescheria, on the left, is the **Portico of Octavia** (Pl. II, 17), erected by Augustus on the site of a similar structure of Metellus (B. C. 149), and dedicated to his sister. It was destroyed by a fire, but it was restored by Sept. Severus and Caracalla in 203, as the inscription records. The principal entrance consisted of a double colonnade with eight Corinthian columns, of which three in the inner, and two in the outer row are still standing. To the right and left of this were double rows of 14 columns each, while there were at least 40 columns in a row at the sides. The entire colonnade, with its 300 columns, enclosed a rectangular space, within which stood temples of Jupiter and Juno. It was adorned with many admirable works of art which formed part of the Macedonian booty. In 770 the church of *S. Angelo in Pescheria* was built on the ruins by Stephen III., in which since 1584 the Jews were compelled to attend Christian sermons on their Sabbath.

Farther to the S.E., on the right in the Via del Teatro di Marcello, are the remains of the **Theatre of Marcellus** (Pl. II, 16), which was begun by Cæsar, and completed in B.C. 13 by Augustus, who named it after his nephew, the son of Octavia. Twelve arches of the outer wall of the auditorium are now occupied by workshops. The lower story, partly filled up, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 20,000 spectators. The stage lay towards the Tiber. In the 11th cent. the theatre was used by *Pierleone* as a fortress. To his descendants succeeded the *Savelli*, whose palace stands on a lofty mound of debris within the theatre. In 1712 the palace was purchased by the *Orsini*, and in 1816-23 was occupied by the historian Niebuhr, when Prussian ambassador.

The Via del Teatro di Marcello ends in the small but busy Piazza Montanara (Pl. II, 16), much frequented by the country-people, especially on Sundays. The *Tramway to S. Paolo Fuori* (No. 7; p. 2 of the Appx.), marked on our plan as beginning here, is now not reached until the Piazza Bocca della Verità (p. 239), to the S., whither the Via Bocca della Verità leads.

At the beginning of the Via Bocca della Verità, in a small piazza to the right, is the church of **S. Nicola in Carcere** (Pl. II, 16), recently restored, containing, on the outer walls and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may descend and examine the foundations of these temples, which have been excavated (sacristan with light $\frac{1}{2}$ fr.).

The **Ponte Fabricio** (Pl. II, 16), to the S.W. of the Palazzo Orsini and the Theatre of Marcellus, which since the middle ages



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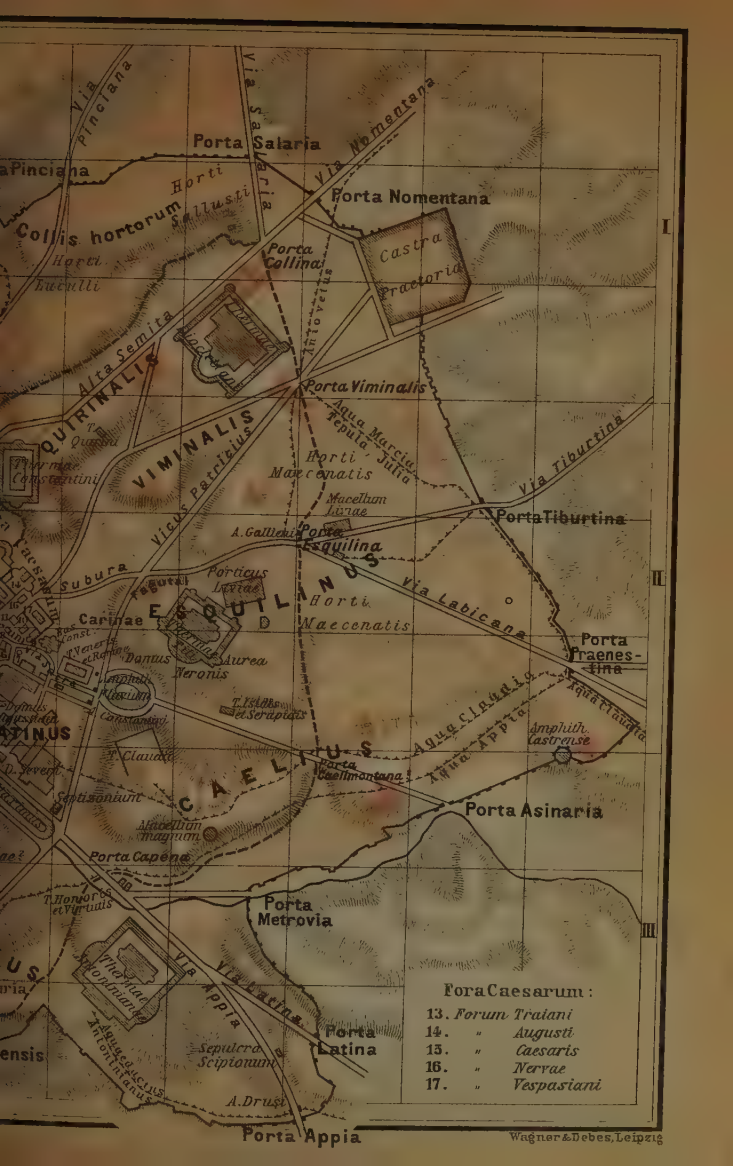

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has been called the *Ponte de' Quattro Capi* from the four-headed hermae on the balustrades, is the oldest bridge now in Rome, built in B.C. 62 by *L. Fabricius*, as the inscription records.

This bridge crosses an arm of the river to the **Isola Tiberina** (Pl. II, 16), on which is a small piazza and the church of —

S. Bartolomeo, erected, perhaps on the site of an ancient temple of Æsculapius, about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named St. Bartholomew. The emperor had desired the Beneventans to send him the relics of this saint, but received those of St. Paulinus of Nola in their stead. The present church, the campanile excepted, is modernised and uninteresting; façade by *Martino Lunghi the Younger*, 1625.

The Interior contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a well of the 12th cent., with sculptures in which a figure of Christ with a book in his hand, and the heads of two side-figures are alone distinguishable.

In the small Garden of the Monastery (visitors ring at the entrance to the right by the church) is seen part of the ancient bulwark of travertine which gave the island the appearance of a ship. An obelisk represented the mast. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for Æsculapius from Epidaurus in B.C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to Æsculapius in consequence. That the god was worshipped here has been proved by the discovery in the island of limbs in terracotta, which were presented by sick persons as votive offerings.

The island was connected with Trastevere by the ancient *Pons Cestius* (*Gratianus*; Pl. II, 18), which was built by Augustus (?), restored by the Emperors Valentinian and Gratian, and recently entirely rebuilt. A few paces along the right bank of the Tiber, crossing the Lungo Tevere dell' Anguillara, bring us to the Via Lungarina (p. 322).

III. The Southern Quarters (Ancient Rome.)

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: *i. e.* the hills of the Capitol, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. This was the most important quarter of the Republican and Imperial city, but lay waste and deserted from the early part of the middle ages down to our own times. Recently it has lost much of its characteristic aspect owing to the construction of new quarters, consisting largely of tenement houses of the most Philistine appearance. It was at one time hoped that a considerable part of it, however, extending from the Forum Romanum and the Fora of the Emperors to the Circus Maximus, the Thermæ of Caracalla, and the Porta S. Sebastiano, could be protected from the hand of the modern restorer, but

the plan has been delayed. A number of ancient churches, as well as the imposing collections of the Capitol and Lateran, are situated in this district.

a. The Capitol.

The Capitol, the smallest but historically the most important of the hills of Rome, consists of three distinct parts: (1) the N. summit with the church and monastery of Aracœli (164 ft.); (2) the depression in the middle with the piazza of the Capitol (98 ft.); and (3) the S.W. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B.C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. The N. peak was occupied by the *Arx*, or citadel, with the temple of Juno Moneta, while the other was the site of the great *Temple of Jupiter*, built by Tarquinius Superbus, the last of the kings, and consecrated in B.C. 509, the first year of the Republic. This temple was 800 ft. in circumference, and possessed a triple colonnade and three cellæ, that of Jupiter being in the middle, and one for Juno and Minerva on each side. In the year B.C. 83, during the civil war, the temple was burned down, and the same fate overtook it in A.D. 69, on the occasion of the struggle between Vespasian and Vitellius. This most sacred shrine of ancient Rome was magnificently restored by Domitian, and was preserved down to the year 455, when it was plundered by the Vandals and robbed of its gilded bronze tiles.

For nearly 500 years after the time of Cassiodorus, the minister and chronicler of Theodoric the Great, king of the Ostrogoths (6th cent.), there is no mention of the Capitol in the annals of Rome. The hill was in the possession of the monastery of Aracœli, and the name of *Monte Caprino*, or hill of goats, which was applied to the S.E. height, bears testimony to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on the revival of a spirit of municipal independence at Rome. In the 11th century it again became the centre of the civic administration. The prefect of the city resided here; among the ruins of the venerable citadel the nobility and the citizens held their public assemblies; and in 1341 Petrarch was crowned as a poet in the great senate-hall here. — The hill could originally be approached from the Forum only, the N.W. side being precipitous, but in 1348 the latter side was connected for the first time with the new quarter of the city by the construction of the flight of steps of Aracœli, the only public work executed at Rome during the exile of the papal court at Avignon. In 1389 Boniface IX. converted the palace of the senate into a kind of for-

tress. The present form of the Capitol dates from the 16th and 17th centuries. Two new approaches from the city having been constructed in 1536 under Paul III., for the entry of Charles V. (p. 214), the Capitol has since formed a kind of termination of the modern part of the city in the direction of the ruins of ancient Rome.

From the Piazza Aracœli (Pl. II, 17), which is reached from the Piazza Venezia by the Via Ripresa dei Barberi and Via Giulio Romano (p. 165) and from the Corso Vittorio Emanuele by the Via Aracœli (p. 188), three approaches lead to the Capitoline Hill, that in the centre being the principal ascent for pedestrians (p. 200).— On the left a lofty Flight of Steps (124), constructed in 1348 and now restored, ascends to the principal entrance of the church of *S. Maria in Aracoeli* (generally closed, see below). — On the right the Via delle Tre Pile, in 1873 converted into a convenient drive (on which occasion remains of the ancient Servian wall, enclosing the hill in the direction of the Campus Martius, and now seen behind the railings to the left, were brought to light; see p. xxvi), leads past the entrance of the *Pal. Caffarelli*, which was erected about 1580, and is now the residence of the German ambassador. The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 200.

***S. Maria in Aracœli** (Pl. II, 20), a very ancient church, is mentioned in the 9th cent. as *S. Maria de Capitolio*. The present name, derived from an ancient legend (see p. 200), dates from the 14th century. The church, of which the Roman senate formerly enjoyed the patronage, has given a title to a cardinal since the time of Leo X. The façade is unfinished.

Visitors generally approach the church from the Piazza of the Capitol by the staircase to the E. of the Capitoline Museum. Over the door is an ancient mosaic: the Madonna between two angels.

The **Interior** is much disfigured by modern additions. The nave is borne by 22 ancient columns, chiefly of granite, varying greatly in style, thickness, and height. The 3rd on the left bears the inscription '*A cubiculo Augustorum*'. The rich ceiling was executed to commemorate the victory of Lepanto in 1571.

By the wall of the principal Entrance, to the right, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by *Andrea Sansovino* (?); on the left the fine monument of Card. Librettus or Alibrettis (a member of the celebrated d'Albret family of S. France; 1465), with partly preserved painting, and the tomb-relief (much worn) of archdeacon Giov. Crivelli (d. 1432), by *Donatello*. — Right Aisle, 1st Chapel (Bufalini): *Frescoes from the life of St. Bernardino of Siena, painted about 1484, by *Pinturicchio*, restored by *Camuccini*. The decoration of the ceiling also deserves notice. Between the 2nd and 3rd chapels is a statue of Gregory XIII., from the Palace of the Conservatori. The 5th Chapel (of St. Matthew) contains good pictures by *Girol. Muziano*. — Left Aisle. In the 2nd Chapel a manger (*presèpe*) is fitted up at Christmas, *i.e.*, a gorgeous and brilliantly illuminated representation of the Nativity in life-size, with the richly decorated image of *Il Santo Bambino*, or Holy Child, which is highly revered. Between Christmas Day and Jan. 6th, from 3 to 4 o'clock daily, children from 5 to 10 years of age address their petitions to the bambino, a carefully studied performance, but usually accomplished with great naturalness of gesture and manner.

Transept. On the right and left, by the pillars of the nave, are two *Ambones from the old choir, by *Laurentius* and *Jacobus Cosmas*. The Chapel on the right belongs to the *Savelli;* on the right and left (the latter including an ancient sarcophagus) are monuments of the family, of the 13th and 14th cent. (of the parents and a brother of Honorius IV.). — The left transept contains a rectangular canopy, borne by 8 columns of alabaster, called the Cappella Santa, or di S. Elena. Beneath the altar, destroyed during the French Revolution but restored in 1835, the remains of S. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar also encloses an ancient altar, bearing the inscription *Ara Primogeniti Dei*, which is said to have been erected by Augustus. According to a legend of the 12th cent., this was the spot where the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and disclosed to him the new Revelation. Hence the name, 'Church of the Altar of Heaven'. At the end of the N. transept is the monument of Matthæus of Acquasparta (d. 1302), the general of the Franciscans, mentioned by Dante.

Choir. To the left, the handsome tomb of Giov. Batt. Savelli (d. 1498). From 1512 to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael (p. 293). The donor, Sigismondo Conti da Foligno, is interred here. The present altar-piece is an ancient picture of the Madonna, ascribed to *St. Luke*.

The Franciscan monastery belonging to the church was pulled down in 1888 to make room for the *Monument of Victor Emmanuel II.*, designed by Count Gius. Sacconi. The work, which is being erected on the N. end of the Capitol, has already swallowed up over six million francs as the cost of the site (p. 165), substructures, preliminary operations, etc.

The Central Approach, ascending in low steps paved with asphalt ('la cordonnata'), leads direct to the Piazza del Campidoglio. At the foot of the steps are copies of the Egyptian *Lions* mentioned at p. 207, and at the top a group of the horse-taming *Dioscuri*, which are said once to have adorned the theatre of Pompey. In the pleasure-grounds to the left is a *Bronze Statue of Cola di Rienzo*, by Masini. The pedestal, formed of ancient architectural and inscribed fragments, is intended to suggest Rienzi's antiquarian studies. Above is a cage containing a couple of wolves.

The design of the present ***Piazza del Campidoglio,** or Square of the Capitol (Pl. II, 20), is due to *Michael Angelo*, and its execution was begun in 1536 by Paul III. (comp. p. 199). The palaces of the Conservatori and Senators were already in existence, but their façades were altered. Michael Angelo superintended in person the erection of the statue of Marcus Aurelius and the construction of the staircase-approach and of the flight of steps in front of the palace of the Senators; the rest was executed from his plans by his successors. The slanting position of the palaces at the sides, which causes the piazza to seem larger than it is, is due to the situation of the earlier palace of the Conservatori. — On the balustrade in front, at the sides of the Dioscuri, are the so-called *Trophies of Marius*, from the water-tower of that name of the Aqua Julia (p. 155), and the statues of the Emp. Constantine and his son Constans from the Thermæ of Constantine (p. 150). On the right is the first mile-

stone of the ancient Via Appia, and on the left the seventh, found at Torricola in 1660.

In the centre of the piazza rises the admirable **Equestrian Statue of Marcus Aurelius* (161-181), in bronze, once gilded, which stood near the Lateran in the middle ages, and was, as the inscription records, transferred hither in 1538. Its original position is unknown. It owes its excellent preservation to the popular belief that it was a statue of Constantine, the first Christian emperor (see pp. xxx, 1). The height of the pedestal, which is said to have been designed by *Michael Angelo*, is skilfully calculated so as to permit spectators to inspect even the head of the statue.

Behind this monument rises the **Palazzo del Senatore** (Pl. II, 20), which was re-erected by Boniface IX. in 1389 on the site of the ancient Tabularium (p. 212), and provided with its handsome flight of steps by *Michael Angelo* (p. 200). The façade, slightly altered from Michael Angelo's design, was constructed by *Girol. Rainaldi* (1592). The river-gods which adorn it are the Tiber (right) and Nile (left); in the centre is a fountain, above which is a sitting statue of Rome from Cori (comp. p. 385). The palace contains a spacious hall, for the meetings of the civic council, the offices of the civic administration, dwellings, and an observatory. The *Campanile* by Martino Lunghi the Elder was erected in 1572, to replace an older one, probably belonging (like the four corner-towers, one of which towards the Forum, on the left, is still recognisable) to the edifice of Boniface. The roof, which is adorned with a standing figure of Roma, commands an extensive view (ascent, see p. 212).

The two palaces at the sides now contain the Capitoline Collections. The *Palace of the Conservatori*, or town-council, on the right, was rebuilt in 1564-68 after Michael Angelo's plans by Prospero Boccapaduli and Tommaso de' Cavalieri; the *Capitoline Museum* (p. 206), on the left, was erected in 1644 by Girol. Rainaldi. — The flights of steps and triple-arched colonnades on the E. side of these palaces were erected by *Vignola* (ca. 1550); that to the left behind the Capitoline Museum leads to the church of S. Maria in Aracœli (p. 199); that to the right, on the opposite side, to Monte Caprino (p. 212).

On the right of the Palace of the Senators runs the *Via del Campidoglio*, and on the left the *Via dell' Arco di Settimio Severo* (p. 228), both descending to the Forum.

A. *Palace of the Conservatori.

The principal door leads from the Piazza del Campidoglio into the Court. By the right wall of the court are the hands, arm, and feet of a colossal figure in marble; and the cinerary urn of *Agrippina*, wife of Germanicus, which in the middle ages was employed as a measure for corn. By the left wall are alto-reliefs of Roman provinces,

interspersed with barbaric trophies and weapons, which were found in the Piazza di Pietra (p. 162); also a colossal head, perhaps of Domitian. — In the centre of the colonnade opposite the entrance, a statue of Roma; at the sides statues of barbarians in grey marble. To the left, in the corner, a colossal bronze head; right, a noteworthy antique group of a horse torn by a lion, said to have been restored by Michael Angelo.

In the Entrance-Hall: opposite the staircase, 30. Modern 'columna rostrata', with the antique fragment of an inscription in honour of C. Duilius, the victor at Mylæ, B.C. 260 (the early original was probably replaced at the beginning of the imperial period by the extant marble copy). Below the window is a statue of Charles of Anjou, King of Sicily (till 1870 in the large Hall of the Capitol), who was senator of Rome in 1263-66, 1268-78, and 1281-84.

On each side of the Staircase are Roman inscriptions built into the wall, most of which were found on the Esquiline. — On the landing of the staircase is a pedestal with a list of streets in the 1st, 10th, 12th, 13th, and 14th regions of ancient Rome, dating from 136 A.D. Built into the walls are four noteworthy reliefs from a triumphal arch of M. Aurelius, found near S. Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor; 42. Pardon of conquered enemies; 41. His reception by Roma at the triumphal gate. Also ancient inscriptions. — On the left, above the landing, No. 43. Relief, Curtius on horseback leaping into the gulf (15th or 16th cent.). — In the passage above, two reliefs from the triumphal arch of M. Aurelius (p. 161), representing an oration of Marcus Aurelius and the apotheosis of Faustina. On the left is the entrance to the Collections described below. — *Admission*, see pp. 126, 127. *Comp. the Plan*, p. 204.

We traverse two Rooms with modern lists of Roman magistrates, and enter a long Corridor containing the so-called Protomotheca, a collection of busts of celebrated Italians (especially in the domains of science and art), the nucleus of which was formed by the busts removed from the Pantheon in 1820 by order of Pius VII. To the right of the entrance is a bust of Pius VII. by *Canova;* at the end of the corridor is a monument to Canova by *L. Fabris.* Several eminent foreigners have also been admitted: e.g. (l.) Winckelmann, (r.) Poussin and Raphael Mengs. On the walls are old plans and views of Rome. — The second door to the right in this passage is the entrance to the New Capitoline Museum (see below), while the last door but two leads to the picture-gallery (p. 205), and the last but one leads up two steps to the 7th, 6th, and 5th rooms of the New Capitoline Museum (pp. 205, 204).

The ***New Capitoline Collection** contains chiefly the bronzes and the antiques found during the construction of the new streets of the E. quarter of the city, which become municipal property (p. 146).

I. Room of the Bronze Utensils. *Bronze Chariot*, with representations in relief; fine magisterial *Bronze Seat* (bisellium), with a footstool, adorned with inlaid silver work, found at the ancient Amiternum (erroneously restored; the portions ending in asses' heads, now forming the back, were originally supports under the seat); *Litter*, inlaid with silver. Along the walls are smaller bronzes, including a Hermaphrodite, from whose back springs an arabesque, (fountain-figure). — The door in front of us leads to the —

II. Room, which contains the *Collection of Coins.* — The door to the left in Room I. leads into the large octagonal —

III. Dome Saloon, constructed of iron and wood in the Pompeian style, by Vespignani. In the Vestibule: to the right, 2. Tombstone of *Q. Sulpicius Maximus*, a boy of 11½ years, who, according to the Latin inscription, worked himself to death after having distinguished himself in a competition (agon) in extemporising in Greek verses, instituted by Domitian in 94 A.D.; the verses are inscribed on each side of the statuette of the youthful poet. To the left: 8. Sitting figure of *Terra Mater* (Mother Earth), in a small temple with inscription. — Opposite the entrance is a beautiful fountain-spout in the form of a drinking-horn, according to the inscription by Pontios of Athens, found in the garden of Mæcenas (p. 156). 18. Youthful athlete pouring oil into his left hand from an oil-flask; 14, 16. Tritons, forming part of the following group. *15. Half-figure of the *Emperor Commodus*, with the attributes of Hercules; the marble still displays its original polish; the pedestal is formed by two Amazons (one only preserved) bearing a shield enclosed by cornucopiæ; below which is a celestial globe. 19. Figure of Bonus Eventus, with a cornucopia. 21. Large sarcophagus from Vicovaro (p. 378), with hunting scenes. 24. Terpsichore; 25, 27. Well-preserved youthful portrait-heads, found together on the Esquiline; *26. So-called *Esquiline Venus*, but more probably Atalanta in the act of loosening her hair before starting in the race with Hippomenes (both arms missing). Then, two statues of a post-Constantine period, each holding aloft a cloth in the right hand as the signal for starting in the chariot-race. Graceful figure of a young girl on a bench. 33. Statue of Claudia Justa, with attributes of Fortune; Statue of Thanatos, god of death, wrongly restored as a lyre-player (the original had a bow in the left hand and an inverted torch in the right). In a niche behind, to the right, *Relief*, representing Vulcan and three Cyclopes forging the shield of Achilles; *36. *Head of a Centaur* (Chiron); 38, 42, 43. Athletes; 46. *Marsyas* (the tree and the extremities are modern restorations). Opposite, 59. *Head of an Amazon.* In the middle, between the pillars: 62-65. Caryatides in the archaistic style; two large vases (cratera), one with Paris and Helen and on the back archaistic group of the three (draped) Graces, the other with spirited Bacchic representations. 35. Infant Hercules with the lion's skin, club, and bow-case, in his left hand

the apples of the Hesperides; 10. Old woman carrying a lamb. Statuette of an old fisherman; Statuette of a boy at play, aiming a nut at a pyramid of nuts on the ground (comp. No. 19, in the Galleria dei Candelabri of the Vatican, p. 298). Farther on is the —

IV. Gallery. To the right: 46. Colossal bust of Mæcenas; Tombstone of the shoemaker *C. Julius Helius*, with life-like portrait (1st cent. A.D.); 75. *Fighting Hercules*, with a portrait-head; several fine ancient Greek tombstones with female figures; Replica of the so-called Penelope (Vatican Gallery; p. 300); Votive relief of an athlete washing his hands; 70. Colossal foot in marble, with a sandal adorned with a pleasing composition of Tritons, Cupids, and dolphins. — On the walls of the adjoining Corridor: Priest's boy with a sucking-pig for sacrifice. 126. Torso of a Charioteer, in the act of mounting his chariot; 125. Boy (restored as Mercury) playing with a tortoise (fountain-figure); 124. Marble vase, richly adorned with acanthus leaves; 123. Boy with a small dog. On the sarcophagus to the right are several heads; that of Atthis (under glass) shows traces of painting and gilding. Bust of *Anacreon*, the poet, found in the gardens of Cæsar, outside the Porta Portese. Adjacent, 70. Torso of Athena, modelled after the Parthenos of Phidias; fragment of a marble shield with battle-scenes. To the left, 130. Silenus in a crouching attitude, a fountain-figure.

We cross the end of the Protomoteca (passing the monument of Canova on the right), and enter the —

V. Room of the Terracottas, chiefly common domestic utensils and architectural fragments. In the corner to the left is a seated female figure. Reliefs with landscapes (views of the Nile) and mythological scenes (Hercules and Telephus), many showing traces of colouring. By the exit are an ivory diptych (note-book) and a stylus, etc. The wall-paintings (from a tomb on the Esquiline; 2nd cent., B. C.) represent the military achievements of Q. Fabius and M. Fannius.

VI. Room of the Bronzes. At the entrance, **Roman Priest's Boy* (Camillus); *Ephesian Diana*, on a trilateral altar. — By the window, so-called **Capitoline Wolf*, frequently but groundlessly identified with the work which the ædiles Cneius and Quintus Ogulnius erected in B. C. 296; the style seems rather to refer it to the 5th cent. B.C. Comparison with ancient Roman coins shows that the wolf stood alone, with its head turned menacingly towards some enemy. In the middle ages (before the 10th cent.) this work, with other bronzes, was erected near the Lateran, and was perhaps subjected at the same time to the damaging restoration by soldering and filing which has seriously injured it. The twins, Romulus and Remus, were not added until the 16th century. — In the glass-case in the centre: Edge-tile in the shape of a woman's head; fragment of another, with the mask of Silenus, found on the Monte

Caprino and perhaps dating from the temple of the Capitoline Jove as it existed before the time of Sulla. — 36. Small three-bodied *Hecate.* The **Thorn Extractor*, a boy removing a thorn from his foot. Gilded *Statue of Hercules*, found in the Forum Boarium (p. 239), under Sixtus IV. **Horse*, sadly mutilated, but of excellent workmanship, found at Trastevere together with the fragments of a *Bull.* Then a *Colossal Hand* and a *Colossal Foot.* To the left of the exit, an expressive *Bronze Head, said to be that of *L. Junius Brutus*, who expelled the kings and became the first consul; eyes inserted. *Vase*, found near Anzio, presented by King Mithridates to a gymnasium (foot and handles modern).

VII. Room of the Etruscan Terracottas, the so-called *Museo Italico*, a collection of vases, terracottas (including two sarcophagi with figures on the lids), bronzes, and various anticaglias from Etruria and Latium. Under glass: Silver cover of a cist with archaic figures of animals, found at Palestrina.

On quitting this collection we pass through the first door on the right in the corridor and ascend to the —

Picture Gallery ('Pinacoteca'), founded by Benedict XIV. The names of the artists and the subjects are attached to the pictures. Excellent catalogue by A. Venturi (1¼ fr.; not sold in the museum), to which the old numbers given below in brackets refer. — Straight in front is the —

I. Saloon. Entrance-wall, to the right of the door: *84 (89). *Rubens*, Romulus and Remus. Right wall. 80 (145), *Dosso Dossi* (not *Giorgione*), Holy Family; 78 (6). *Romanelli*, St. Cecilia; 72 (7). *Pietro da Cortona*, Triumph of Dionysus; 70 (127). *Lorenzo di Credi*, Madonna and Child; 63 (14). *N. Poussin*, Flora (copy of the picture in the Louvre); 16 (20). *Guido Reni*, Mary Magdalen; 60 (19). *Valentin*, Christ in the Temple. Above the windows: 85-94 (1-10). Ten frescoes attributed to *Lo Spagno* (p. 50), Apollo and the Muses, formerly in the hunting-lodge of La Magliana (p. 394). — Narrow wall: 58 (142). *Albani*, Nativity of the Virgin; 57 (26). *Dom. Tintoretto*, Mary Magdalen; 50 (27). *Fra Bartolommeo* (? more probably *Franc. Francia*), Presentation in the Temple; 53 (30). *Garofalo*, Holy Family; 47 (34). *Guercino*, Persian Sibyl (school-piece); 46 (70). *Paolo Veronese*, Madonna and saints (copy); above, 100, 101. *Lo Spagna*, SS. Stephen and Benedict, frescoes from the convent of Campo Marzo in Rome. Left wall: 41 (9). *Albani*, Magdalen; 36 (52.) *S. Botticelli* (?), Madonna and saints; 32 (55). *Ag. Carracci*, Holy Family; 29 (196). *Cola dell' Amatrice*, Death of Mary; 26 (195). *Paolo Veronese*, Ascension; 19 (54). *Garofalo*, Coronation of St. Catharine; 17 (2). *Guido Reni*, A glorified spirit (unfinished); 13 (78). *School of Franc. Francia*, Madonna and saints (1513). — We traverse a small passage, in which are (102-110) some interesting views of Rome in the first half of the 18th cent., by *L. Vanvitelli*, and enter the —

II. Room. 139 (80). *Velazquez*, Portrait; 137 (100). *Von Dyck* (? Venturi ascribes it to *Tiberio Tinelli*), Good double portrait; 134. Portrait of Michael Angelo; *128 (106). *Van Dyck*, Portraits of the poets Thomas Killigrew and Henry Carew; 122 (204). *Style of Garofalo*, Adoration of the kings; 120 (161). *Garofalo*, Annunciation; 118 (201). Copy after *Garofalo*, Transfiguration of the Madonna; 117 (223). *Paolo Veronese* (? more probably *Carletto Caliari*), Madonna and angels.

III. Room. 141 (132). *Giov. Bellini* (?), Portrait of himself; 143 (87). *Giov. Bellini* (or *Garofalo*?), St. Nicholas of Bari; *143 (124). *Titian*, Baptism of Christ; 136 (146). *Gentile Bellini* (?), Portrait, said to be of Petrarch; 147 (129). *Giov. Buonconsiglio*, Portrait of himself; 161 (98). *School of Giov.*

Bellini, Holy Family. — Left wall: 169 (222). *Bassano*, Christ in the house of the Pharisee.

IV. Room. Left wall: 197 (224). *Paolo Veronese*. Rape of Europa (copy); 203 (180). *Palma Vecchio* (not *Titian*), Christ and the Woman taken in adultery; 204 (161). *Garofalo*, Madonna (copy); (169). *Cignani*, Madonna; (11). *Nic. Poussin*, Orpheus; (151). *School of Paolo Veronese*, St. Magdalen. — Narrow wall: *221 (143). *Guercino*, St. Petronilla raised from her tomb and shown to her bridegroom, a colossal picture painted for St. Peter's, now replaced there by a copy in mosaic. — Right wall: 227 (128). *Caravaggio*, Fortune-telling gipsy; 211 (117). *Guercino*, Cleopatra and Octavian; 215 (116). *Guido Reni*, St. Sebastian; 217 (47). *Pietro da Cortona*, Rape of the Sabine women. — Exit wall: 254 (190). *Pietro da Cortona*, Alexander and Darius; 253 (58). *Pietro da Cortona*, Polyxena sacrificing herself on the grave of Achilles.

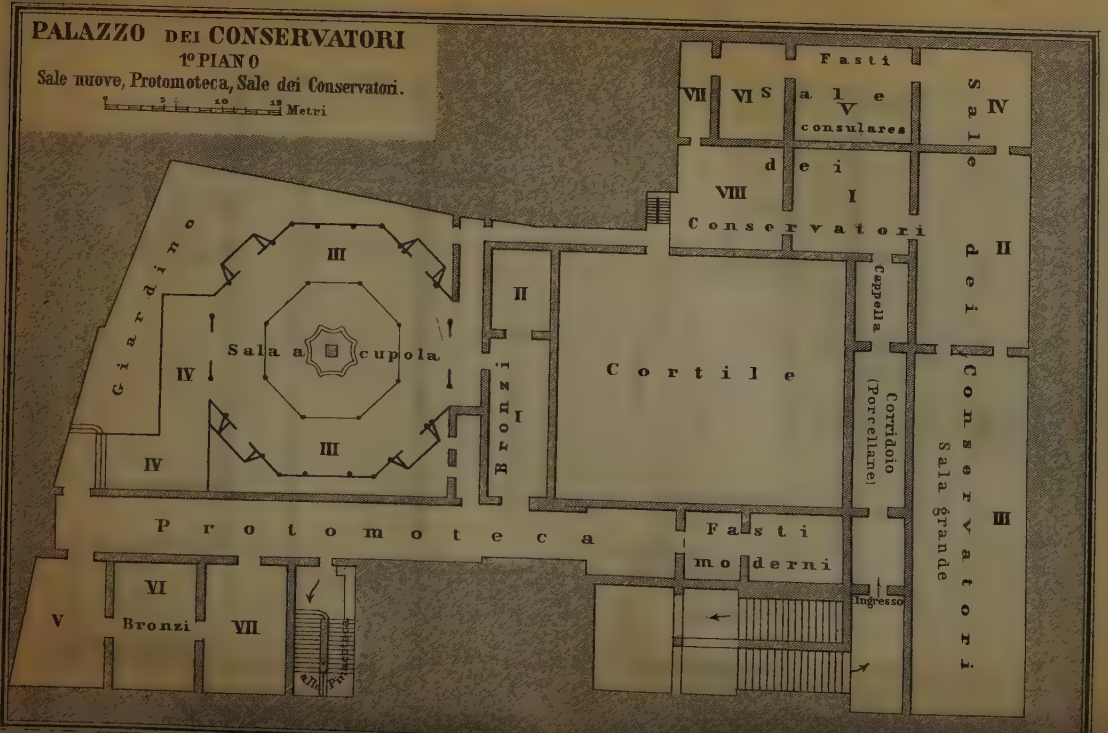
The **Sale dei Conservatori** (*i.e.* of the town-councillors) mainly contain frescoes and other works of art, chiefly of the end of the 16th century.

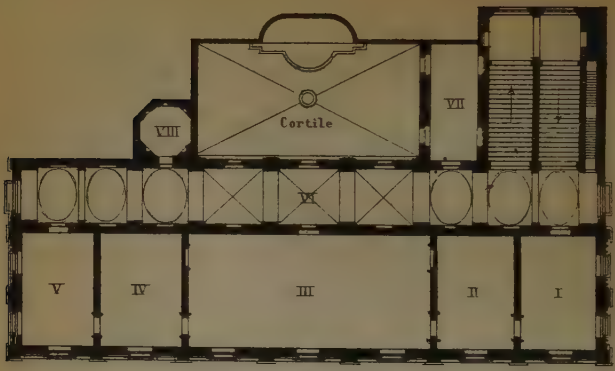
We pass through a Corridor, containing a collection of porcelain presented by Conte Cini, and the old Chapel, containing a fresco (Madonna) and angels by *Agostino d'Ingegno*, formerly ascribed to Pinturicchio. We then reach the I. Room, the walls of which are frescoed by *Sodoma* with scenes from the Punic Wars. — II. Room (to the right): Frescoes by *Laureti*; statues of the generals Marcantonio Colonna, Alexander Farnese, Rospigliosi, Aldobrandini, and Barberini. — III. Large Saloon, with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings; it also contains a bronze statue of Innocent X. by *Algardi*, and a marble statue of Urban VIII. by *Bernini*. — We now return through R. II. into the IV. Room. Scenes from the Cimbrian war, and several antique busts. — V. Room: Fragments of the **Fasti Consulares*, or lists of Roman consuls, and (on the side pillars) of all triumphs from Romulus to the time of Augustus, found in 1546 (and smaller fragments in the present century), between the temples of Castor and Faustina. They were originally exhibited in the Regia, or official residence of the Pontifex Maximus (p. 221). The busts of *B. Borghesi* (by A. Tadolini) and *W. Henzen* (by J. Kopf), two scholars who explained the Fasti, were placed here in 1888. The ancient hermæ with modern inscriptions are unimportant. — VI. Room. Several antiques: bronze jug in the form of a female head; two ducks; head of Medusa, by *Bernini*. Bust of Michael Angelo. — VII. Room, a small room, with relics of Garibaldi, weapons, garlands, banners, letters, etc. — VIII. Room, formerly the assembly-hall of the Senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to *Ann. Carracci*. On the walls is tapestry woven at S. Michele. Also busts in marble of Victor Emmanuel II., Cavour, and Mazzini.

B. **Capitoline Museum.

This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much smaller than that of the Vatican, but is rich in admirable works. *Admission*, see pp. 126, 127. Catalogue, prepared for the Commissione Archeologica Municipale in 1882, (3 fr.). *Comp. the Plan, p. 205.*

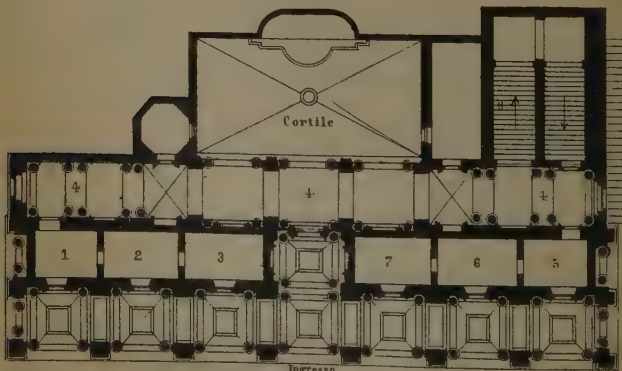
Ground Floor. — In the centre of the Court (Cortile): in front, above the fountain is the so-called **Marforio*, a colossal river-god, probably representing the Rhine or Danube, erected in the middle


PALAZZO DEI CONSERVATORI
1° PIANO
Sale nuove, Protomoteca, Sale dei Conservatori.
0 5 10 15 Metri
Fasti
VII
VI
Sale
V
consulares
IV
Sale dei Conservatori
II
d e i
VIII
I
Conservatori
Giardino
III
Sala a cupola
IV
III
II
Bronzi
I
Cortile
Cappella
Corridoio (Porcellane)
Conservatori
Sala grande
III
IV
P r o t o m o t e c a
Fasti
moderni
Ingresso
VI
V
Bronzi
VII
alla Pinacoteca



PRIMO PIANO.

MUSEO CAPITOLINO.



PIANTERRENO.

ographh. Anstalt von

Wagner & Debes, Leip

ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 190). By the wall, to the right and left of the Marforio; 3,18. Figures of Pan, two architectonic supporting-figures found in the Piazza dei Satiri, on the site of the orchestra of Pompey's Theatre (p. 192). Among the other sculptures, most of which are unimportant, are the two *Egyptian Lions* of basalt (formerly at the foot of the steps of the Capitol), two *Granite Columns* with reliefs, and two large Canopi (dog-faced baboons), all from the Temple of Isis near S. Maria sopra Minerva (p. 166).

In the lower Corridor (Pl. 4), to the left of the entrance: Sarcophagus with Bacchanalian representations, purposely mutilated. At the end of this corridor, to the right: 21. Lower part of statue of a barbarian in pavonazzetto, originally on the attica of the Arch of Constantine. Here also is the entrance to the —

I. Room (Pl. 1). In the centre is an altar with a sacrificial relief, erected by the superintendents of a Roman district (Vicus Æsculeti), found in 1888 near the Ponte Garibaldi. On the walls are several ancient mosaics, one of which (No. 28) represents a harbour (found on the Quirinal in 1878). Above the door of the 2nd room: 14. Cupids binding a lion, with Hercules in female attire spinning in the background. By the door, under glass, is (27) a mosaic representing the rising of the Nile. — In the II. Room (Pl. 2) are two *Sarcophagi*,, found in 1889 in the Prati di Castello. That to the right contains the skeleton of a girl named Crepereia Tryphæna, who was buried with rich gold ornaments and other articles, including a doll of oak-wood. — In the middle of the III. Room (Pl. 3) is a large pedestal, which, according to the inscription, bore a statue of Cornelia, mother of the Gracchi. In this room also is a sarcophagus with reliefs of Cupids gathering grapes (with well-preserved gilding).

We return to the Corridor (Pl. 4). To the right of the principal entrance: 35. Polyphemus the Cyclops with one of his victims (erroneously restored as Pan); (right) 21. Colossal Mars (legs modern); by the window, 38. Hercules with the Hydra, restored by Algardi; the parts originally missing, the Hydra (No. 39) and leg of Hercules, were afterwards discovered and are now exhibited beside the restored group. — Adjacent, to the right, is the entrance to three rooms containing inscriptions and several interesting sarcophagi.

I. Room (Pl. 5). In the centre: Ara, which stood in the marketplace of Albano till 1743, with archaic representation of the labours of Hercules. 30. Sarcophagus with the history of Meleager. — II. Room (Pl. 6) to the right, 5. *Sarcophagus* with battle between the Romans and Gauls (perhaps a copy of a celebrated work of the Pergamenean school); (left) 11. Cippus of T. Statilius Aper, the architect *('mensor aedificiorum')*, with a wild boar (aper) his feet and a measuring-wand and other instruments at the

sides. — III. Room (Pl. 7). Large *Sarcophagus* (formerly supposed to be that of Alex. Severus and his mother Mammæa), with scenes from the life of Achilles: Achilles among the daughters of Lycomedes, (left) farewell of Deidamia, (right) arming of Achilles; at the back, Priam begging for the body of Hector (found in 1594 with the Portland Vase of the British Museum on the Monte del Grano, near the Porta Furba, p. 345). On the rear wall, 3. Relief of an Archigallus (Priest of Cybele). Several of the inscriptions are dedicated to their local gods by natives of Palmyra residing in Rome. — We now return to the hall, and ascend the staircase to the first floor.

Into the walls of the Staircase (Pl. 8). are built the fragments of a marble *Plan of Rome*, found in the 16th cent. behind SS. Cosma e Damiano (p. 222). This important record of the topography of ancient Rome was executed in the reign of Septimius Severus and in antiquity was placed on the Templum Sacræ Urbis (p. 222). Some of the pieces found have been lost again, but are supplemented from the extant drawings (these parts are indicated by asterisks).

First Floor. — Straight in front: I. Room of the Dying Gladiator. In the centre: **1. So-called *Dying Gladiator*, found at Rome in the 16th cent. and originally preserved in the Villa Ludovisi. The trifling restorations (right arm and part of the base) are said to have been made by Michael Angelo. The dying warrior, recognized as a Gaul by his twisted collar, short hair, and mustache, is sitting on his shield, while the blood pours from his wounded breast; he has evidently inflicted the fatal blow himself, having previously broken the crooked horn which lies on his shield. He exhibits the same dignity of character that prefers death to captivity as the Barbarian in the group now in the Museo Boncampagni (p. 140), which was probably found at the same time (comp. p. xlvi). The visitor will readily recall the exquisite lines by Byron: Childe Harold, Canto iv., 140. — Right wall: *5. *Head of Dionysus*, erroneously taken for a woman's (Ariadne's); 4. Amazon, in the style of that from the Villa Mattei (p. 300); the head is antique but belonged originally to some other statue; 3. Alexander the Great; 2. Demeter. Opposite the entrance: 16. M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 15. Priestess of Isis; 14. Statue of a girl from the Villa of Hadrian, restored as Flora. Left wall: *12. *Antinous*, from Hadrian's Villa (p. xlix), by recent authorities regarded as merely a genre figure of a youth angling; *10. *Resting Satyr of Praxiteles*, one of the best of the extant copies (p. xliv), the frequency of which (over 30) Welcker is inclined to attribute partly to the fact that satyrs were favourite ornaments for fountains.

This is the figure that suggested the title of Nathaniel Hawthorne's romance, *The Marble Faun* (see p. xxv), in the opening pages of which occurs a fine description of the statue.

9. Girl protecting a dove. Entrance wall: *8. Portrait statue,

said to be of *Zeno*, found in 1701 in a villa of Antoninus Pius at Civita Lavinia.

II. Stanza del Fauno. On the walls, seals, reliefs, inscriptions, etc., among them the *Lex Regia* of Vespasian (black tablet of bronze on the entrance-wall), whence Cola di Rienzo (p. xxxv) once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. Satyr (Fauno) in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's Villa, placed on a remarkable altar, dedicated to Jupiter Sol. Window-wall: 26. Circular ara with a rostrum, and the inscription *Ara Tranquillitatis*, found together with the Ara Ventorum and the Ara Neptuni at the harbour of Anzio (p. 398), where they were employed by sailors for offering sacrifices on their embarkation or return. Wall of egress: 3. Sarcophagus with relief of Diana and Endymion; 8. Boy with mask of Silenus. Entrance-wall: 16. Boy struggling with a goose, copy of a statue by *Boethos*, excavated near the Lateran in 1741; 18. *Sarcophagus* with battle of Amazons.

III. Large Saloon. In the centre: 5. Æsculapius, in the black marble known as nero antico, on an altar with the representation of a sacrifice. 2, 4. Two *Centaurs* in bigio morato, by *Aristeas* and *Papias*, found in Hadrian's Villa (p. 372) in 1736; 3. Colossal basaltic statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc.; 1. Jupiter, in nero antico, found at Anzio, on an altar adorned with Mercury, Apollo, and Diana, in the archaistic style. — Window-wall to the left of the entrance: 29. Portrait-statue, restored as Hygieia; 30. Apollo; 32. M. Aurelius; 33. Wounded Amazon; 34. Mars and Venus, with portrait-features; 36. Athena. — Wall of egress: 6. Satyr; 7. Apollo; 8. Minerva; 9. Colossal bust of Trajan with civic crown. — Right wall: 13. Hadrian as Mars. In the niche: 17. *Athena*, archaistic statue. 19. Amazon; 20. Apollo; 21. Mercury; 22. Old woman, perhaps the nurse from a group of the Children of Niobe; 24. Ceres (?). — Entrance-wall: 25. Colossal bust of Antoninus Pius; 27. Hunter with a hare; 28. Harpocrates, god of silence, from Hadrian's Villa.

IV. Room of the Philosophers. On the wall valuable **Reliefs*, six from the frieze of a temple of Neptune, with sacrificial implements and parts of ships (Nos. 99, 100, 102, 104, 105, 107). — In the centre: No. 98. the sitting consular *Statue of Marcus Claudius Marcellus (?), conqueror of Syracuse, B. C. 212, from the Giustiniani collection, formerly in the Museo Chiaramonti. Also 93 **Busts of Celebrated Characters of Antiquity*, to some of which arbitrary names are affixed: 4, *5, 6. Socrates; 8. Carneades; 9. Aristides the orator; 10. Hellenistic poet (perhaps Callimachus or Philetas), usually but groundlessly described as Seneca; 21. Diogenes the Cynic; 22. Sophocles; 25. Theon; 27. Pythagoras; 28. Alexander the Great (?);

30. Aristophanes (?); 31. Demosthenes; 33, 34. Sophocles; 35. Alcibiades; 37. Hippocrates; 38. Chrysippus; 44, 45, *46. Homer, 48. Cn. Domitius Corbulo, general under Claudius and Nero; *49. Scipio Africanus, recognisable by the wound on his head which he received when a youth at the battle of Ticinus, whilst saving his father's life; 58. Plato; *59. Arminius the Cheruscan (?), erroneously named Cecrops; 63. Epicurus and Metrodorus, a double herma; 64. Epicurus; 72, 73. Julian the Apostate; 76. Terence, according to others C. Asinius Pollio; *82. Æschylus (?). The names of the busts by the window-wall are unknown.

V. Room of the Busts of the Emperors. Reliefs by the entrance-wall: *92. *Endymion* asleep, beside him the watchful dog; *89. *Perseus liberating Andromeda* (these two belong to the eight reliefs in the Pal. Spada, p. 193). Above the window are other sarcophagus-reliefs. — The **Collection of the Emperors' Busts* is one of the most complete in existence; the names are for the most part verified by coins (comp. p. xlvii).

In the centre: *84. Sitting female statue, believed to be Agrippina, daughter of M. Agrippa, wife of Germanicus and mother of Caligula. The numbering of the busts commences in the upper row, to the left of the entrance-door. 1. Julius Cæsar; 2. Augustus; Marcellus, nephew of the latter(?); 4, 5. Tiberius; 6. Drusus the elder, brother of Tiberius; 7. Drusus, son of Tiberius; 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife; *11. Caligula, in basalt; 12. Claudius; 13. Messalina, fifth wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero and last wife of Claudius; 15. Nero; 16. Nero (freely restored); 17. Poppæa, Nero's second wife; 18. Galba (modern); 19. Otho; 20. Vitellius (?); 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; *25. Domitia, wife of Domitian; 26. Nerva (modern?); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Madidia, her daughter; 31, 32. Hadrian, 33. Sabina, his wife; 34. Ælius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. Aurelius as a boy; 38. M. Aurelius more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 43. Commodus; 45. Pertinax; 48. Macrinus; 49. Unknown, executed according to the inscription by Zenas of Aphrodisias; 50, 51. Septimius Severus; 53. Caracalla; 57. Heliogabulus; 60. Alex. Severus; *62. Maximin; 63. Maximus, son of Maximin; 64. Gordian Africanus; 65. Gordian; 76. Gallienus; 80. Diocletian (?); 82. Julian the Apostate (? the inscription on this bust is mediæval).

VI. Corridor. At the left end: no number, Beautiful marble vase on an archaistic **Puteal* or circular well-head, with a procession of 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. By the window to the left: 33. *Bust of Caligula;* Then, the back of the visitor being turned to the window: (l.) 30. Trajan; (l.) *29. *Pallas*, found at Velletri, exactly corresponding to the statue (No. 114) mentioned on p. 306; (l.) 28. M. Aurelius, as a boy; (r.) 35. *Head of Silenus;* (l.) 26. Augustus; (l.) 25. Jupiter, on a cippus with relief: Claudia Quinta, the vestal virgin, drawing a boat containing the image of the Magna Mater up the Tiber; (r.) 38. Bacchus; (r.) 42. Female draped statue. (The door opposite

leads to the Venus room, see below). Left, 21. Head of Diana; (r.) 43. Antinous; (l.) 20. Daughter of Niobe, restored in antiquity as Psyche; (r.) 46. Selene; below, *Sarcophagus* with representation of the birth and education of Bacchus. In the following compartments of the window-wall and rear wall are the inscriptions from the columbarium of the freedmen of Livia (found in 1726 near the church of Domine Quo Vadis). Right: 48. Child of Niobe; (l.) 15. Colossal head of Venus; (r.) 49. Head of Juno (the eyes, of vitreous paste, were inserted); (l.) 14. Marble vessel with Bacchanalian scenes; (r.) 50. Copy of the discus-thrower of Myron (p. 179), incorrectly restored as a warrior; (l.) 12. Flute-playing Satyr; (r.) 52. Muse; (l.) 10. Octagonal cinerary urn with Cupids in the attitudes of celebrated statues; 54. Venus, with portrait-head; below, Sarcophagus with the rape of Proserpine; on the sarcophagus, no number, Infant Hercules with the snakes; (l.), no number, Archaistic relief, a lute-player (?); (l.) 8. Old woman intoxicated. Here is the entrance to the Room of the Doves. Then, (l.) 5. *Cupid bending his Bow* (after *Lysippus*); (r.) 61. Silenus.

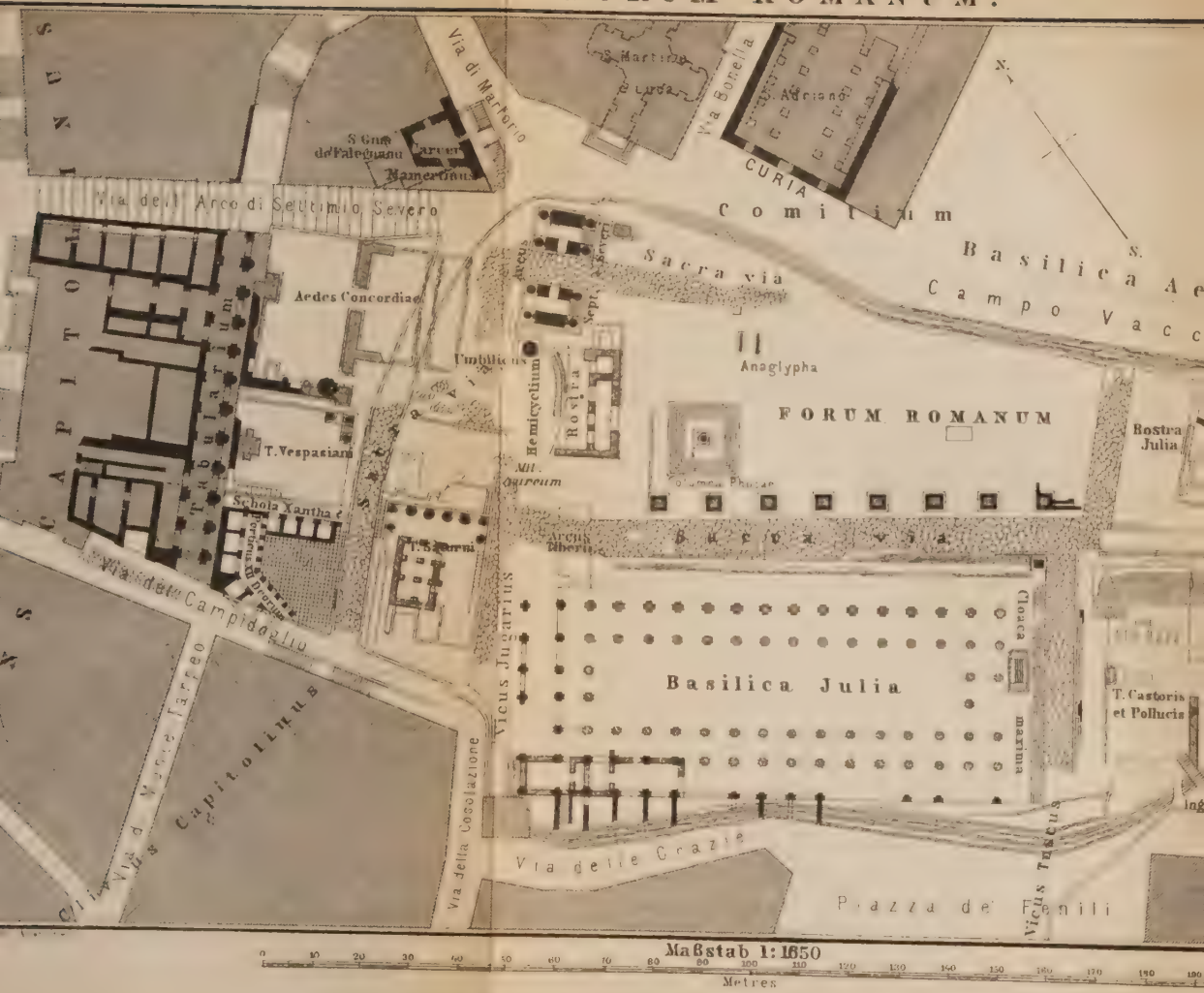
VII. Room of the Doves, so called from the *Mosaic on the right wall: *Doves on a Fountain-basin*, found in Hadrian's Villa near Tivoli (p. 372), copy of a celebrated work by *Sosus* of Pergamum, mentioned by Pliny. Below it, a sarcophagus: 13. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian style of art. By the right wall, Mosaic with masks. Under the mosaic: 37. Sarcophagus with Selene and Endymion. On the narrow wall are several fine Roman portrait-busts. By the left wall, in the 2nd window, 83. the *Ilian Tablet*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, found near Bovillæ. 83a. Fragment of a representation of the shield of Achilles, inscribed on the back as the work of Theodoros, found in 1882 near S. Maria della Vittoria (p. 144). On the margin of the shield were 124 lines from Homer's description of the shield in Book XVIII. of the Iliad, but only 75 are now left. 83b. Fragment of another representation of the same subject.

VIII. Room of Venus. Adjoining the gallery is the Venus Room, which contains (on a revolving pedestal) the **_Capitoline Venus_**, unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing later developments of the idea of the Aphrodite of Cnidus by *Praxiteles* (p. xliv), which is known to us from coins. The statue is to be regarded as the perfect type of feminine grace, not as intended as a temple figure. It was found almost uninjured in a carefully walled-up niche between the Viminal and Quirinal. — Left, Leda with the swan, a mediocre work; right, **Cupid and Psyche*, found on the Aventine.

On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends on the E. side of the Palace of the Conservatori, comp. p. 201), stand the so-called *Casa Tarpeia* with the Protestant hospital, and the German *Archaeological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Monte Caprino 25) is shown the *Rupe Tarpeia*, or Tarpeian Rock. The height and abruptness of the spot have been greatly diminished since antiquity; and indeed the situation of the rock from which the condemned used to be thrown is by no means certain. Ancient substructures of solid stone, which were discovered in the garden of the Pal. Caffarelli (p. 199) in 1866, belong to the temple of the Capitoline Jupiter (p. 198).

The imposing ruins on which the Senatorial Palace has been erected (entrance by the first iron gate to the left in the Via del Campidoglio, as we come from the Piazza del Campidoglio; then enter the door to the right with the superscription 'Tabulario e Torre Capitolina'; fee 50 c.; admission the same as in the case of the Capitoline collections, pp. 126, 127) belonged to the ***Tabularium**, erected in B.C. 78 by the consul Q. Lutatius Catulus for the reception of the public archives, and resting on the massive substructures which surround the hill. It consisted of a fivefold series of vaults, the last of which opened towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt-magazine, and the blocks of peperino have been much corroded by the action of the salt. The rooms contain architectural and sculptural fragments from the neighbouring temples, such as (at the end, to the left) the splendid main cornice of the Temple of Concordia (p. 216), a restored cast of the cornice of the Temple of Titus, etc. On the lower floor is a valuable collection of amphoræ found on the Esquiline. An ancient flight of steps, now partly restored, descended hence to the Forum, where, to the left of the temple of Vespasian, the archway where it issued is observed. — From the middle of the colonnade we may ascend a flight of steps to the left marked 'Torre Capitolina'. We first reach a room with the inscription from a monument raised by the emperor Frederick II. after his victory over the Milanese at Cortenuova in 1237, in Rome; and then traverse a room with mediæval and modern inscriptions (standard measures, etc.), to the top (261 steps in all) of the Campanile of the Palazzo del Senatore (p. 201). The highest gallery commands one of the most beautiful ***Views of Rome, especially to the S. [Bühlmann and Wagner's panorama of ancient Rome (p. xxv) is taken from this point; visitors are recommended to bring a copy of it with them.]

FORUM ROMANUM.



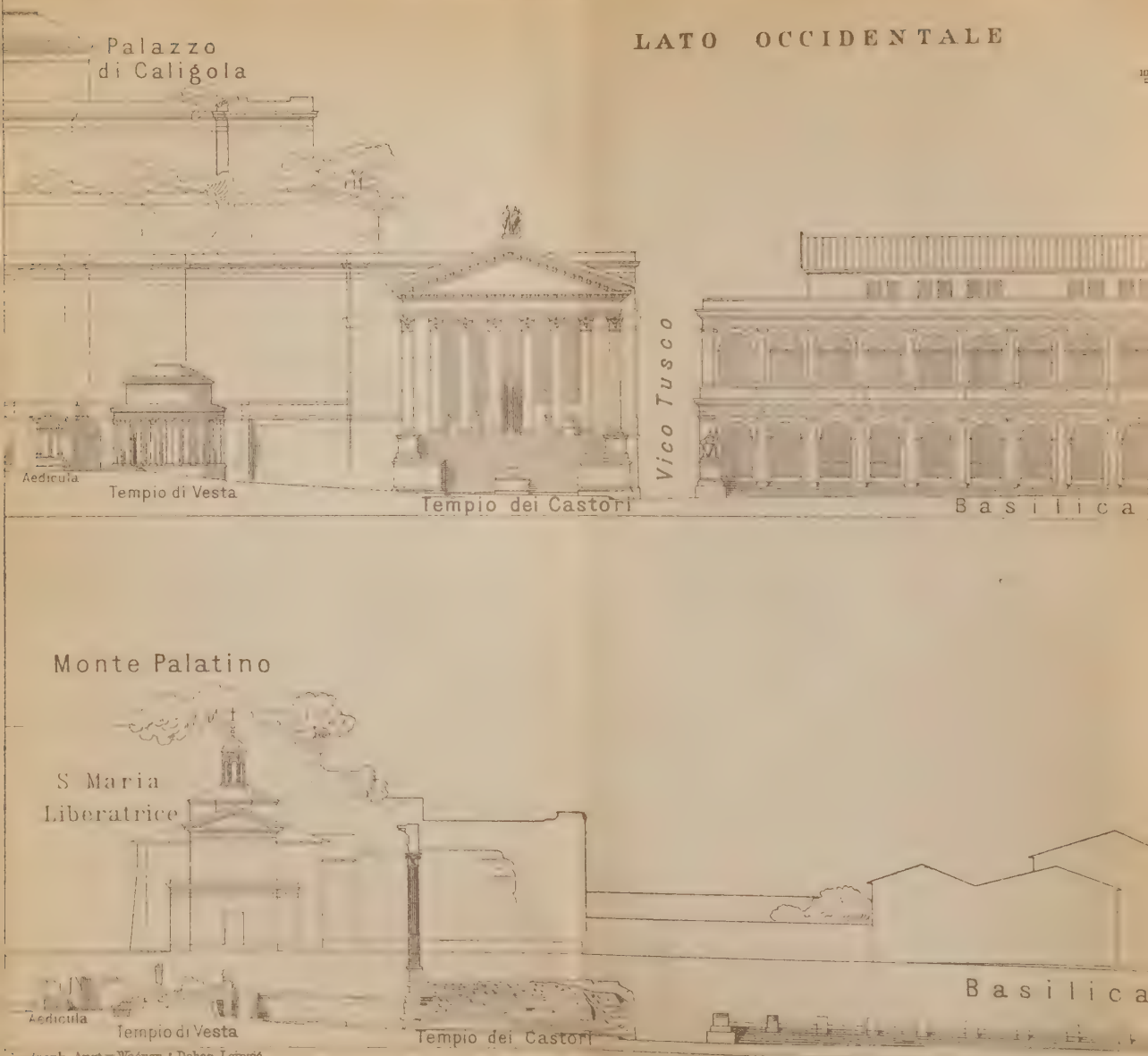
b. The Forum Romanum and the Colosseum.

(Comp. Sketch-Plan).

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley. The pavement by the column of Phocas lies 38 ft. above the level of the sea, and 22 ft. above the level of the Tiber, but was nevertheless frequently invaded by inundations. For the purpose of draining the marshy soil Tarquinius Priscus, the fifth of the kings, is said to have constructed the *Cloaca Maxima*, which still renders good service (p. 239). Tradition makes this hollow the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes were amalgamated into a single state, they chose the Forum as its centre, and here the most famous scenes in the history of the Roman Republic were enacted. The chief axis of the Forum extended from the foot of the Capitol, sloping downwards towards the S.E. At its N.W. end it was adjoined by a smaller but more elevated square, known as the *Comitium*, where the popular assemblies were held in the earliest period. (Those larger and smaller squares have sometimes been compared to the Piazza and Piazzetta at Venice.) On the Comitium, which extended from near the Arch of Severus to the Via Cremona, lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius, and the *Carcer Mamertinus* (p. 228). In consequence of the removal hence of the Curia by Caesar and the construction of the Fora of the Emperors, the Comitium square was completely altered even in antiquity, and it is now entirely covered with buildings. — The Forum was originally used for trading-purposes, as a market-place, etc.; and along its sides were ranged the *Tabernae Veteres* and *Novae*, or shops, which were originally occupied by butchers and other craftsmen, and afterwards by money-changers and goldsmiths. In the course of time a number of temples, public buildings, and monuments were erected here. Soon after the temple of the Capitoline Jupiter (p. 198), were founded the *Temples of Saturn* (B. C. 497) and *Castor and Pollux* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the Patricians and the Plebeians. At the period of the Samnite War, which resulted in the extension of Rome's supremacy over the whole of Italy, we are informed that the Forum underwent many embellishments. At last, however, as it was only 150 yds. in length, its area became too confined for the important and multifarious business transacted within its precincts; for it was not used for political and commercial purposes only, but also for the celebration of the funerals of the nobility, for the gladiatorial combats introduced about the year 264, and on other public occasions. The first expedient for gaining space was the erection of basilicas, or quadrangular courts sur-

rounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato the elder erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Æmilia* and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by Cæsar, who extended the Forum by the addition of the *Forum Julium* (pp. 227-229), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter, then rapidly springing up in the Campus Martius. He also transferred the council-hall to a new site, and erected the spacious *Basilica Julia* on the S. side of the Forum. Augustus proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose building operations extended without intermission over the first four centuries of the Christian era. External magnificence of public life, it would appear, was intended to compensate for the irrevocable loss of liberty and power. Five new fora, constructed between the time of Cæsar and that of Trajan, adjoin each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and works of art.

These ancient buildings were restored for the last time in the reign of King Theodoric, in the first half of the 6th century. The last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the decline of the period. As early indeed as the first half of the 6th cent. had begun the war of extermination waged by the Middle Ages against paganism. Ancient temples were transformed into churches, such as those of S. Giuseppe, S. Luca, S. Adriano, S. Lorenzo, SS. Cosma e Damiano, S. Maria Nova, and S. Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class have entirely disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, demanded by the prosecution of their destructive feuds. Throughout a thousand years the edifices of ancient Rome were employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, owing to a still more destructive proceeding, their supplies of lime also from the burning of marble. The fact that in the Basilica Julia alone there have been discovered lime-kilns and stone-masons' yards at three different places will convey an idea of the vast quantity of marble, bearing valuable inscriptions and artistic enrichments, which must have been destroyed in this way; and it need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce. After the systematic destruction of the Forum, followed its systematic burial in rubbish-heaps, so that the ancient pavement is at places 40 ft. below the present level of the ground. When the towers of the nobles began to be demolished about the year 1221, the ground appears for the first time to have been covered with an accumulation of rubbish. About 200 houses were pulled down during the construction of the triumphal street for the entry of Charles V



graph. Anst. v. Wagner & Debes, Leipzig

in 1536 (p. 199), which extended from the Porta S. Sebastiano through the arches of Constantine and Titus, and around the N. side of the Capitol. The large buildings erected by Sixtus V. probably also contributed to the raising of the level of the ground.

Down to the present day, the Forum was popularly known as the *Campo Vaccino*. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and mechanics established their workshops around it, while a few isolated columns alone protruded from the rubbish. As early as 1519 Raphael had indeed formed a plan for restoring the ancient city, and especially the Forum; and subsequently, particularly in 1546-47, several excavations were begun in the neighbourhood of the temple of Castor and Faustina. The object in view, however, being merely the discovery of monuments and works of art, the excavations were soon filled up again. At length the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816-19 the Clivus Capitolinus (p. 218) with its temples, were disinterred under the superintendence of *Carlo Fea*. In 1835 and 1848 part of the Basilica Julia was excavated by *Canina*, but from that year down to 1871 the work was discontinued. The Italian government resumed the excavations with considerable energy; and the rest of the Basilica Julia, the temples of Castor, Cæsar, and Vesta, and the Atrium Vestæ have been brought to light. When the demolition of the houses between S. Adriano and S. Lorenzo is effected, the most memorable spot in the history of Europe will at length be fully brought to light and purged of the unseemly accumulations of centuries, and an aspiration, formed when the Renaissance was at its zenith and since frequently revived, will be finally and satisfactorily realized. For the present, however, the costliness of the work and the requirements of the modern traffic unfortunately render the continuation of the excavations improbable.

The ENTRANCE to the excavations (open from 8 a.m.; pp. 126, 127; no fee) adjoins the Temple of Castor, near S. Maria Liberatrice (comp. the Plan). The part of the Forum next the Capitol, containing the Colonnade of the Twelve Gods and the temples of Vespasian and Concordia, is now enclosed by a railing and is best viewed from the busy street uniting the Via Bonella and Via della Consolazione, through which a tramway now runs (No. 7; p. 165). — Comp. Chr. Hülsen's *Rekonstruktion des Forum Romanum*, Roma, 1892.

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 201), we enjoy a good *SURVEY OF THE FORUM. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus. Behind, partly hidden by the columns of the temple of Saturn, are the column of Phocas, the Basilica Julia, the three columns of the temple of Castor, and the bare walls of the round temples of Vesta and of the temple of Cæsar. Beyond these, to the left, are the temple of Faustina, now converted into a church, and the circular temple of Romulus with the church of SS. Cosma e Damiano, opposite which are the remains of numerous brick shops and houses; then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the right the ruins and gardens of the Palatine.

The first building below the Tabularium (p. 212), in the angle formed with it by the street, is the **Colonnade of the Twelve Gods** *(deorum consentium)*, whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbis, and one of the

principal champions of expiring paganism. In 1858 the ruin was much modernised. The chambers in the colonnade on the side next the Temple of Vespasian are generally but erroneously called the *Schola Xantha* (a meeting-place of scribes and notaries).

To the right of the Colonnade of the Twelve Gods the Tabularium is adjoined by the *Ruin of the Three Columns*, belonging to the ***Temple of Vespasian,** erected under Domitian, and restored by Septimius Severus. The inscription ran thus: *'Divo Vespasiano Augusto Senatus populusque Romanus; imperatores Cuesares Severus et Antoninus Pii Felices Augusti restituer(unt).'* A part of the last word only is preserved. The columns and entablature display excellent workmanship (restored cast in the Tabularium, see p. 212). In front the temple had 6 columns, 49 ft. high, and 4½ ft. thick at the base. An egress from the Tabularium (p. 212) was evidently built up by the back-wall of the cella.

Farther on, to the right, and with its back adjoining the Tabularium, is the **Temple of Concordia,** founded in B.C. 366 by M. Furius Camillus, and rebuilt on a larger scale by Tiberius, B.C.7 (p. 213). Its arrangement is remarkable. The *Cella* or inner space of this temple differs from the usual type in having its longer axis (130 ft.) at right angles to the longer axis of the temple; it is 82 ft. wide. The N. part of the cella is concealed by the ascent to Aracœli. A broad flight of steps ascended to the *Pronaos*, which lay 20 ft. above the level of the street and was 88 ft. long and 46 ft. wide. The interior of the temple was frequently used in early times for meetings of the Senate, and after the restoration of Tiberius it seems to have served chiefly for the exhibition of works of art.

The *Sacra Via*, or 'Holy Way', forming the chief line of communication between the Capitol and the Forum, passed in front of the buildings just named. The ancient pavement is still well preserved for a considerable length near the Temple of Saturn (see p. 218) and at some other points.

In order to continue our examination of the Forum we now proceed to the entrance at S. Maria Liberatrice (p. 215), where a flight of wooden steps descends to the Temple of Castor. The view from this point, reinforced by a reference to the Plan, will help the visitor to understand the arrangement of the Forum.

The ***Temple of Castor and Pollux,** generally called the *Temple of Castor (Ædes Castoris* or *Castorum)*, was dedicated to the twin gods out of gratitude for the aid which enabled the Romans to defeat the Latins at the battle of Lake Regillus in B.C. 496, and inaugurated in 484. It was afterwards rebuilt by Tiberius and reconsecrated in A.D. 6. This was one of the most famous temples of the Republic, and was often used for meetings of the senate. The remains consist of the basement and a piece of the stylobate on the E. side, with three splendid columns of Parian marble.

The basement of the cella rises to a height of 22 ft., and was approached by a Flight of Steps (18 in number), with two lateral flights. The building was mainly constructed of concrete, which was faced with blocks of tufa, and around these were placed the blocks of travertine which supported the enclosing colonnade. These blocks, however, as well as the steps on the W. side, have entirely disappeared (although the impression made by them on the concrete is still visible), and the width of the building has thus been diminished by about one half. The three columns on the E. side are among the finest of the kind now existing (height 46 ft., diameter 5 ft.). The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. Scanty remains of the mosaic pavement of the Cella are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations made by Tiberius.

Between the Temple of Castor and the Basilica Julia ran the *Vicus Tuscus*, a busy street leading to the Velabrum and the Forum Boarium, or cattle-market on the river (p. 238).

The **Basilica Julia** was founded by Cæsar with a view to enlarge the Forum; it was inaugurated in B.C. 46, after the battle of Thapsus, though still unfinished. Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, finally in A. D. 377. The building is mentioned in history for the last time in the 7th cent., and it was probably destroyed in the 8th. After several partial excavations, it was almost all extricated in 1871 and entirely so in 1882-83.

The Ground Plan of the basilica is a rectangle, about 111 yds. long and 53 yds. wide. A flight of six, and at places nine, steps ascended to it from the street. Along the four sides were double aisles which enclosed a Central Space, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble, the costly nature of which indicates that the space was roofed over. The greater part of the pavement has been restored, a few fragments of the original only having been preserved. The sittings of the tribunal of the Centumviri, in four different sections, took place here. The Aisles were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used in playing a game resembling draughts; for the ancient Romans were as fond of pastimes as the modern. Of the Columns nothing but the bases remain; the blocks of which they consisted were used in building the Pal. Giraud in the Borgo (p. 267). The brick pillars have been reconstructed, in a manner indicated by some lingering remains and partly with the original materials. On the W. side the remains are somewhat more important, owing to the fact that a mediæval church was built in this part of the basilica. Here, on the side next the street, still stand marble pillars adorned with Doric pilasters, while at the back, facing the Consolazione, are lofty walls of tuffstone and travertine. Steps ascended here to the upper story.

The main arm of the *Cloaca Maxima* p. 239), discovered in 1872, runs under the E. end of the Basilica Julia.

The *Vicus Jugarius* (street of the yoke-makers) led between the Temple of Saturn and the Basilica to the Tiber. Between the Rostra and the Basilica the Sacra Via was spanned by the *Triumphal Arch of Tiberius*, erected in A.D. 16 to commemorate the defeat of the Germanic tribes and the recovery of the Roman insignia lost at the battle of the Teutoburgian Forest. Its foundations were scattered

in 1850 on the construction of a modern street, which, however, has since been itself demolished.

The ***Temple of Saturn,** of which eight columns are still standing on a high basement, was consecrated by the consuls Sempronius and Minucius, B. C. 497, and restored by Munatius Plancus (about B.C. 44). From the earliest times it was the depository of the *Ærarium Publicum*, or public treasury. The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste. Of the lofty flight of steps by which the portico was approached there are now but scanty traces.

In front of the Temple of Saturn is a piece of excellent road-paving, contrasting markedly with the rest of the paving in the Forum, which is carelessly laid and of a late period. On the *Clivus Capitolinus*, or road ascending to the Capitol, near the Arch of Severus, are the conical brick remains of the *Umbilicus Urbis Romae*, or ideal centre of the city and empire. Traces have also been found on this road of the *Milliarium Aureum*, or central milestone of the roads radiating from Rome erected by Augustus in B.C. 28.

Over the Sacra Via rises the ***Triumphal Arch of Septimius Severus,** 75 ft. in height, 82 ft. in breadth. It was erected in honour of the emperor and his sons Caracalla and Geta in A.D. 203, to commemorate their victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a brazen chariot with six horses, on which stood Severus, crowned by Victory. The letters of the inscription were inlaid with metal, as was usual in such cases. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The gap thus made was filled by the addition of the words 'Father of his country, the best and bravest princes', to the titles of Caracalla and his father.

Above the arches are figures of Victory; at the sides, crowded scenes from the wars of the emperor. Side next the Forum: (l.), Raising of the siege of Nisibis in the Parthian war; (r.), Treaty with Armenia, Siege of Atra. Side next the Capitol: (r.), Siege and capture of Babylon; (l.), Crossing of the Euphrates and Tigris, Conquest of Ctesiphon and Seleucia. On the bases of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but it was unearthed by Pius VII. in 1803.

Passing through the arch and turning to the right, we see before us the massive stone remains of the **Rostra,** or orators' tribune, erected by Julius Cæsar. This tribune consisted of an extensive raised platform, about 80 ft. long and 40 ft. wide, adorned with statues and tablets, and giving the orator room to walk up and down during his speech. It has been aptly compared to the preaching stages in some of the Roman and Neapolitan churches.

The original tribune derived the name of Rostra from the iron prows of the war-ships of Antium with which it was adorned after the capture

of that town in B.C. 338. Its position cannot now be definitely fixed, but was certainly nearer the Curia (S. Adriano). Cæsar transferred it to the end of the Forum in the course of his extensive building operations. The holes in which the iron prows were fastened are still visible in the massive blocks of hewn stone.

The Rostra naturally faced the Forum proper, the space reserved for public assemblies. Most of this area is still covered with houses, but the S. corner, paved with slabs of limestone, is open to view. Anciently it extended to the church of S. Adriano (p. 228), occupying the site of the *Curia Julia*, or hall of the Senate. Between S. Adriano and the temple of Faustina lay the *Basilica Æmilia*, the site of which is also covered with modern houses.

Opposite the Rostra, on a rude substructure of blocks of tufa, occupying part of the place used by the popular meetings, rises the latest monument of antiquity in the Forum, the **Column of Phocas**, 54 ft. in height, which was erected in 608 in honour of the tyrant *Phocas* of the Eastern Empire, by the exarch Smaragdus, having been taken by him from some older building. It was formerly crowned with a gilded statue of Phocas. This column, which long formed the distinctive mark of the Forum (Byron's 'nameless column with a buried base'), was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

Among the monuments now standing on the pavement of the Forum, the first place in point of artistic execution and preservation is taken by a marble railing adorned with two admirable reliefs (*'Anaglypha'*). These were found in 1872 incorporated in the foundations of a mediæval building. They probably formed part of the decoration of the balustrade of the steps ascending to the Rostra. They represent events that took place in the Forum itself, and their architectural backgrounds are of great assistance in determining its appearance in antiquity.

The First Relief (next the Capitol) alludes to Trajan's 'Alimenta', or institution for poor children: on the right is the emperor, in front of him is Italy, holding a child by the hand (destroyed), and another in her arms; on the left is the emperor with his lictors, proclaiming his edict from the rostra. In the background are a Triumphal Arch (which cannot, however, be more particularly identified), the Curia (with five Corinthian columns instead of six), a street, the Basilica Æmilia, the Ficus Ruminalis (or sacred fig-tree under which the she-wolf reposed), and the statue of Marsyas (which stood at the lower end of the Forum, near the Temple of Castor). All these were in or near the N.E. part of the Forum. — The Second Relief represents the remission of arrears of taxes, the records of which are being set on fire in Trajan's presence. In the background are the buildings on the N. and W. sides of the Forum: the Temple of Concordia (with six Corinthian columns), an arch (perhaps of the Tabularium), the Temple of Saturn (with eight Ionic columns), and the Basilica Julia, the Marsyas, and the fig-tree. On the inner sides are a wild boar, a ram, and a bull, the victims sacrificed at the public celebration of the Suovetaurilia.

The subjoined Views of the S. and W. Sides of the Forum (p. 216) are taken from a point in front of the Anaglypha. At the top are reconstructions of the ancient appearance of the Forum, and below its present appearance. In the former the flutings of the columns have been omitted for the sake of clearness.

In the middle of the paved square of the Forum are the remains of a large pedestal, perhaps of the equestrian statue of an emperor. The eight square pedestals of brick, which adjoin the Forum on the side next the S. branch of the Sacra Via, were formerly coated with marble and probably bore large granite columns (fragments of which lie scattered about) surmounted with statues. The hasty construction points to a late origin, perhaps in the reign of Constantine.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Cæsar,** near which Cæsar had erected a new oratorical tribune. It was from this tribune, at the funeral of the murdered dictator on 19th or 20th March, B.C. 44, that Mark Antony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the unparalleled honour accorded to the illustrious deceased of being burned in view of the most sacred shrines of the city. A column with the inscription 'parenti patriæ' was afterwards erected here to commemorate the event. Augustus erected this temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him on 18th Aug. B.C. 29, after the battle of Actium. At the same time he adorned the tribune with the prows of the captured Egyptian vessels.

The foundation of the substructures of the Ionic temple, consisting of concrete, were discovered in 1872, but their covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the above-mentioned tribune or *Rostra ad Divi Julii.* Its present form appears to have resulted from subsequent alterations.

Between the Temple of Cæsar and the Temple of Castor the remains of a *Triumphal Arch of Augustus* were recently found. This arch spanned the Sacra Via and formed the architectural termination of the Forum.

Farther on, to the S.E. of the Temple of Castor, near the slopes of the Palatine, lies a group of buildings connected with one of the most venerable cults of Rome, that of Vesta. The circular concrete erection surrounded with blocks of tufa belonged to the celebrated *Temple of Vesta,* in which the sacred fire was kept alight by the Vestal Virgins. Numerous fragments of its marble entablature, columns, and cassetted roof strew the ground. The workmanship of these is somewhat careless, dating apparently from the restoration of the temple in the 3rd century of our era. — Behind the temple of Vesta are some mural remains of a small *Ædicula,* or shrine for the image of a god, erected according to the inscription by the Senate and People of Rome.

Adjoining the Ædicula are a few steps and a side-entrance leading to the ***Atrium Vestæ,** or Palace of the Vestal Virgins. The extant ruins are of carefully constructed brickwork, which has almost entirely lost its marble facing. They date from the 1st and 2nd cent. of our era. The whole building falls into three divisions: a

rectangular colonnaded court, corresponding to the Atrium in private houses; the dwelling-rooms of the Vestals, grouped round a lofty square apartment, resembling the ordinary Tablinum; and the kitchen and offices to the right, behind the Atrium.

The Court, 224 ft. long and 75 ft. wide, is the most extensive part of the building. It was surrounded by a two-storied arcade, with columns of veined green cipollino marble below and red breccia corallina above. The middle of the court was probably occupied by fountains and flower-beds, in order to make it as pleasant as possible for the Vestals, who were confined to their palace by their vows like the inmates of a nunnery. The court was also adorned with statues of Head Vestals (*Virgines Vestales Maximae*), of which eleven are still preserved in whole or in part, some showing excellent workmanship (the best are now in the Thermæ Museum, p. 147). The intervention of the Vestal Virgins was often very effective in procuring appointments to official and even military posts, and the inscriptions on the bases of some of the statues show that they were erected by grateful relatives and other recipients of such favours. The names (Numisia Maximilla, Terentia Flavola, Flavia Publicia, Coelia Claudiana, Terentia Rufilla) belong to the 3rd and 4th cent. (201-364 A. D.). At the inner end of the court is a marble-lined cistern for the reception of rain-water, as a venerable precept of their cult forbade the priestesses to use either river-water or water conveyed through artificial channels.

The second division of the palace consists of the Dwelling Rooms. In the middle is a lofty square room approached by steps. On each side of it are three doors giving access to three cells, each of which is supposed to have belonged to one of the six priestesses. — There were other apartments in the upper floor, of which, however, a part only, including several bath-rooms, has been preserved. A wooden staircase ascends from one of the apartments on the S. side. Here also is an exit leading to the *Nova Via*, which diverged from the Sacra Via at the Arch of Titus (p. 223).

The third group of rooms, behind the Atrium, to the right, was used for Domestic Purposes. A mill, a kitchen, and several store-rooms may be here observed.

We now return to the Temple of Vesta and continue our walk along the Sacra Via.

Between the temples of Vesta and Faustina are a few fragments of the marble walls of the *Regia*, or official quarters of the Pontifex Maximus. The Fasti preserved in the Capitol (see p. 206) were found here. At the Regia the Sacra Via was spanned by the *Arch of the Fabii*, erected in B.C. 120 by Q. Fabius Maximus, the conqueror of the Allobrogi, and forming the S.E. boundary of the Forum. A few scattered fragments of its stone-facing and vaulting have been discovered, and may now be seen opposite SS. Cosma e Damiano. The exact site of the arch cannot be identified.

Farther on in the Sacra Via, on a base 16 ft. above the street and formerly reached by a flight of steps, is the —

***Temple of Faustina,** of which the portico (with ten columns, six of which form the façade) and part of the cella are still standing. It was dedicated by Antoninus in A.D. 141 to his wife, the elder Faustina, and re-dedicated to that emperor also after his death. The first line of the inscription, *Divo Antonino et divae Faustinae ex S.C.*, was then added. In the interior of the temple is the church of *S. Lorenzo in Miranda.*

The portico was excavated in 1807 and 1810. The columns are of cipollino, or marble of Eubœa, and are 46 ft. in height. The cella is of

peperino, the marble incrustation of which has entirely disappeared. — The year of the foundation of the church is unknown, and the earliest record of it dates from 1377. The façade was erected in 1602. The entrance is at present in the Via di S. Lorenzo in Miranda, on the S.E. side.

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.; p. 223). The Sacra Via ascends gradually towards the S.E., and soon reaches —

SS. Cosma e Damiano (Pl. II, 19; entrance in the Via in Miranda), built by Felix IV. (526-30), having been incorporated with an ancient circular temple erected by the Emp. Maxentius to his son Romulus, and sometimes erroneously called a temple of the Penates. Owing to the dampness of the soil, Urban VIII. raised the level of the pavement so much in 1633, that an upper and a lower church were formed.

The Lower Church, which retains its old bronze doors with their antique lock, contains the tomb of SS. Cosmas, Damianus, and Felix, an ancient altar, remains of an ancient pavement, and somewhat lower a spring, said to have been called forth by St. Felix. It is otherwise uninteresting.

Upper Church. On the arch of the choir and in the tribune are "*Mosaics* of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome (see p. lviii), but freely restored about 1660 (best light in the afternoon). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book with seven seals, according to Revelation iv.; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix (new) with the church, on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

At the back of the church were found the remains of an ancient plan of Rome (see p. 203). The ancient wall to which the plan was affixed belonged to the *Templum Sacrae Urbis*, an edifice erected by Vespasian in A.D. 73 and restored by Septimius Severus, which seems to have been used as a repository for the archives of the censor, municipal plans, registration lists, etc.

We next reach, on the left, the three colossal arches of the ***Basilica of Constantine** (Pl. II, 19, 22), erected by Maxentius, but afterwards altered by his conqueror Constantine, whose name it bears. The entrance originally faced the Colosseum, but afterwards the Sacra Via. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as in the case of St. Peter's, where the nave-vaulting is of the same width.

The *Ground Plan* is rectangular in form, over 100 yds. long and 88 yds. wide. The principal apse, opposite the entrance from the Colosseum, has lately been extricated from rubbish, but is only partly preserved. After the opening of the second entrance on the side next the Palatine, a second apse was added. The barrel vaulting of the S. aisle has been preserved; width 66 ft., depth 54 ft., height 78 ft. The span of the nave was about 80 ft.; its height 112 ft., and its width 66 ft. In front of the central pillars stood eight huge Corinthian columns of white marble; the only one now existing stands in front of S. Maria Maggiore (p. 153). The entrance facing the Sacra Via was formerly adorned with columns of red porphyry, some of the shafts of which have been re-erected.

The roof of the building commands a magnificent PANORAMA of ancient Rome; but it is at present inaccessible until the completion of the new ascent from the Via del Tempio della Pace. We enjoy an imposing view of the Colosseum, to the left of which are the Thermæ of Titus on the Esquiline, to the right the circular S. Stefano, and nearer, SS. Giovanni e Paolo with its dome, both on the Cœlius. Beyond the Colosseum the Alban, and to the left the Sabine Mts. To the S. the Palatine with the ruins of the imperial palaces and two monasteries, and the opposite bank of the Tiber with the Villa Pamphilj. Towards the W. the Capitol; to the right of it, between the domes of two churches, Trajan's Column is visible; above the latter Monte Mario; farther to the right the Quirinal.

Adjoining the basilica of Constantine, and partly occupying the site of a temple of Venus and Roma (see p. 223), is the church of —

S. Francesca Romana (Pl. II, 22), originally *S. Maria Nova* (in contradistinction to the earlier S. Maria, p. 233, which stood among the ruins of the temple of Augustus). The church, which was restored in 1216 by Honorius III. after a fire and at several other periods, contains the tomb of *Francesca de' Ponziani* (d. 1440), who was canonised in 1608 and has given the church its present name. The façade, by *Carlo Maderna*, was added about 1612.

Interior. On the right, 2nd Chapel: (r.) Monument of Card. Vulcani (d. 1322) and (l.) that of the papal commandant and general Antonio Rido (d. 1475), with an equestrian relief of the deceased. 3rd Chapel: Miracles of St. Benedict, altar-piece by *Subleyras*. In the TRIBUNE mosaics of the 12th cent. (restored in 1831): in the centre Madonna, (l.) SS. John and James, (r.) Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI., who transferred the papal residence from Avignon to Rome (d. 1378), with a relief by *Olivieri*. Here on the right, built into the wall, are two stones on which Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of the saints with an angel, by *Meli*. Under the tribune (closed) is the tomb of the saint, and over the altar a marble relief by *Bernini*. — SACRISTY. On the left wall a Madonna with four saints, by *Sinibaldo Ibi*, a pupil of Perugino, 1524.

Adjoining the church, on the summit of the *Velia* (p. 222) and at the foot of the Palatine, rises the ***Triumphal Arch of Titus**, commemorating the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto*. The single arch is embellished with fine reliefs (p. xlix).

OUTSIDE: On the same side as the inscription is a sacrificial procession on the frieze. INSIDE: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and candlestick with seven branches. In the centre of the vaulting, the consecrated emperor borne to heaven by an eagle. — In the middle ages the arch was used as a fortress by the Frangipani, and strengthened with battlements and new walls. When these were removed in 1822, the arch lost its support, and had to be reconstructed, as stated by the inscription on the other side. The central part, in marble, is therefore alone ancient; the restored parts are of travertine.

The street descends past the remains of private houses to the Colosseum. [To the right diverges the Via S. Bonaventura, with

the monastery of *S. Bonaventura;* the garden, open to gentlemen, contains a fine palm and commands a beautiful view.] On the left is the double apse of the **Temple of Venus and Roma** (Pl. II, 22), erected by Hadrian from a plan by himself in A.D. 135, and restored after a fire by Maxentius in 307. This was one of the most superb temples in Rome. The gilded bronze tiles were removed to St. Peter's by Honorius I. in 626.

There were evidently two temples under the same roof, entered from the sides next the Colosseum and next the Capitol. The cellæ were adjacent, so that there was a niche on each side of the central wall for the image of a god. One half, with a well-preserved apse, is built into the former monastery of S. Francesca Romana (p. 223), which is now occupied by the Directors of the Excavations; the other half towards the Colosseum is open. The temple was peripteral, with ten columns at the ends, and twenty at the sides (length 120 yds., width 58 yds.). It was surrounded by a colonnade of about 150 columns, 180 yds. long, and 110 yds. wide, projecting as far as the street, where it was supported by massive substructures. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles.

Descending hence towards the Colosseum, we reach the so-called *Meta Sudans*, the partly restored brick interior of a magnificent fountain erected here by Domitian. To the right we see the Arch of Constantine (p. 226). To the left (N.) we observe the remains of an extensive square *Basis* of masonry. Here from the reign of Hadrian stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, surrounded with rays, and about 118 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the golden palace which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after Nero's death in 68 (p. xxix). In the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the —

****Colosseum** (Pl. II, 22), originally called the *Amphitheatrum Flavium*, the largest theatre, and one of the most imposing structures in the world, completed by Titus in A.D. 80. It was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed, and naval contests were exhibited. It was injured by a fire under Macrinus (217), and was restored by Alexander Severus. The building has been known since the 8th cent. under its present name, derived probably from the colossal statue of Nero.

In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiator-combats were abolished by Honorius as inconsistent with the precepts of Christianity, which had prevailed since Constantine, but wild-beast fights were continued till after the time of Theodoric the Great. In the Middle Ages the Colosseum was used by the Roman barons, especially the Frangipani, as a fortress. In 1312 the Annibaldi were obliged to surrender it to Emp. Henry VII., who presented it to the Roman senate and people. In 1332 the Roman nobility again introduced bull-fights. After this period, however, the destruction of the Colosseum began, and the stupendous pile began to be regarded as a kind of quarry. In the 15th cent. Paul II. here procured materials for the construction of the Pal. di Venezia, and Card. Riario for the Cancelleria, in the 16th cent. Paul III. for the Palazzo Farnese, and in 1703 Clement XI.

for the Harbour of the Ripetta. Benedict XIV. (1740-58) was the first to protect the edifice from farther demolition by consecrating the interior to the Passion of Christ, referring to the frequency with which the blood of martyrs had flowed there. Pius VII. and Leo XII. averted the imminent danger of the fall of the ruins by the erection of huge buttresses. — Until 1871 the ruins were clothed with a luxuriant vegetation, the removal of which, in connection with the excavations, has sensibly diminished the picturesque appearance of the remains as preserved for us in old views.

The Colosseum is almost wholly constructed of blocks of travertine, originally held together by iron cramps; tufa and bricks have been used only in the interior. The numerous holes were bored in the middle ages, for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 576 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., and the height 156 ft. The still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories, as appears from the representations on ancient coins. At the ends of the diameters are the four triple Principal Entrances, those next to the Esquiline and Cælius (at the end of the smaller axis) being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. On the side next the Esquiline are seen traces of the stucco-decorations, which were used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxvi (Nos. xxiii to liv still exist), in order to indicate the staircases to the different seats.

The Interior had seats for 87,000 spectators. The tiers of seats are supported on the outside by two rows of arcades, and on the inside partly by a massive substructure. Every fourth arch contains a staircase; while the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the Pulvinar, and the others had seats of honour. Above the Podium rose three other classes of seats, the first of which was allotted to the knights. The humbler spectators occupied the highest division, in a colonnade, on the roof of which were stationed sailors of the imperial fleet for the purpose of stretching sail-cloth over the whole amphitheatre to exclude the glare of sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

The arena was 93 yds. long by 58 yds. wide. Beneath it and adjacent to the foundations of the inner wall, were chambers and dens for the wild beasts. More towards the centre were found a number

of walls, pillars, and arches, partly required for the support of the arena, and partly connected with the theatrical apparatus employed to hoist up from below the scenery, properties, etc. required in the combats with beasts, and other performances.

Although one-third only of the gigantic structure remains, the ruins are still stupendously impressive. An architect of last century estimated the value of the materials still existing at $1^1/_2$ million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims: —

'While stands the Colosseum, Rome shall stand,
When falls the Colosseum, Rome shall fall,
And when Rome falls, with it shall fall the World!'

The UPPER STORIES should be visited by those who desire to obtain a distinct idea of the character of the structure (staircase in the second arch to the left of the entrance opposite the temple of Venus and Roma; 50 c.). Of the three arcades on the first story we follow the innermost, which affords a survey of the interior. Over the entrance from the Palatine a modern staircase of 48 steps ascends to the 2nd, and then to the left to a projection in the 3rd story. The VIEW from the restored balustrade to the right in the 4th story, to which 55 more steps ascend, is still more extensive. It embraces the Cælius with S. Stefano Rotondo and SS. Giovanni e Paolo; farther off, the Aventine with S. Balbina, in the background S. Paolo Fuori; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by MOONLIGHT, or when illuminated (*e.g.*, by Bengal lights; comp. p. 128), which permits the general mass to produce its effect unimpaired by the ruin of the details. The traveller should avail himself of a fine moonlight night for the purpose. Visitors may enter the arena at any hour of the night, but a special permesso of the Ministry is necessary for access to the tiers of seats.

To the S.W. of the Colosseum, between the Cælius and Palatine, spanning the *Via Triumphalis* which here joined the Sacra Via, stands the —

***Triumphal Arch of Constantine** (Pl. II, 22), the best-preserved structure of the kind in Rome, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle (p. 335), in 312, where Constantine declared himself in favour of Christianity. The inscription runs thus: *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch, which was converted into a castle in the 10th cent., and afterwards belonged to the Frangipani, was laid bare in 1804. It has three passages. The greater part of the ornamentation and the admirable SCULPTURES were brought from a building of Trajan (not, however, as usually supposed, his triumphal arch) which stood at the entrance to Trajan's Forum, contrasting strongly with the rude additions of the time of Constantine.

From the PERIOD OF TRAJAN: Above, *Statues* of captive Dacians (seven ancient; but one of them, and the heads and hands of the others, are new).

Reliefs (facing the Colosseum, to the left): 1. Trajan's entry into Rome; to the right of it, 2. Prolongation of the Via Appia; 3. Trajan causing poor children to be educated; 4. Trajan condemning a barbarian. On the other side, to the left: 5. Trajan crowning the Parthian king Parthamaspates; 6. Soldiers bringing two barbarians before Trajan; 7. Trajan addressing the army; 8. Trajan sacrificing. The eight *Medallions* below these reliefs represent sacrifices and hunting-scenes; on the narrow sides two battles with the Dacians; below the central arch, the vanquished imploring pardon, and Trajan crowned by Victory. — The marked contrast between the two different periods of art is exhibited by the smaller reliefs inserted below the medallions, representing the achievements of CONSTANTINE in war and in peace.

On the opposite side, a few hundred paces to the S.E. of the Colosseum, a small bridge at the beginning of the Via Labicana leads to the left to the entrance of the —

Thermæ of Titus (Pl. II, 25; adm., pp. 126, 127); visitors should be careful not to enter these ruins in a heated condition. Mæcenas once had a villa on the Esquiline, in this neighbourhood, which was afterwards incorporated with the golden palace of Nero. On the site of the latter, in A.D. 80, Titus hastily erected his sumptuous Thermæ, which were altered and enlarged by Domitian, Trajan, and others. The Thermæ themselves, though still nearly entire in the 16th cent., have now almost vanished; some fragments of them are scattered over the vineyards between the Via Labicana and the Via S. Pietro in Vincoli. The small part now accessible, excavated in 1813, belongs almost wholly to Nero's building.

The nine long vaulted parallel passages first entered belong to the building of Titus and formed together the substructure of a large semicircular Exedra, such as is found at the Thermæ of Diocletian, Caracalla (p. 246), and others. Farther on are Nero's buildings, which form an angle of 45° with the axis of the Thermæ. Here we first enter a suite of seven rooms opening off each other; to the left, near that in the centre, are remains of a fountain. The special purpose of these rooms cannot be definitely settled. Their chief interest lies in the beautiful mural paintings (much injured and badly lighted), which served as models for Giovanni da Udine and Raphael in the decoration of the loggie of the Vatican.

c. Fora of the Emperors.

The TRAMWAY No. 7, p. 2 of the Appendix, passes *Trajan's Forum*.

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected rather as monuments to their founders and ornaments to the city than for political purposes, and were chiefly used for judicial proceedings. The chief edifice in these fora was always a temple. The Forum Julium, the first of the kind, was begun by Cæsar and completed by Augustus; the second was built by Augustus. A third, in front of the Templum Sacræ Urbis (p. 222), was constructed by Vespasian. Between this forum and the first two lay the Forum Transitorium, begun by Domitian and completed by Nerva. The series ended on the N. with the magnificent Forum of Trajan.

We begin our inspection at the N. corner of the Forum Romanum,

where the *Via dell' Arco di Settimio Severo* (p. 201), descending from the Capitol, unites with the *Via di Marforio* (p. 165).

Here, in the Via di Marforio, lies the small church of *S. Giuseppe dei Falegnami* (Pl. II, 20), which is built over the **Carcer Mamertinus,** one of the most ancient structures in Rome (entr. from the church; light supplied by the sacristan, ½ fr.). This was originally a well-house, named *Tullianum*, and thence traditionally attributed to Servius Tullius, and it was afterwards used as a prison.

It consists of two chambers, one below the other. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records a restoration in 22 A.D. (?). The lower chamber, which was originally accessible only through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The vaulting is formed by the gradual projection of the side-walls until they meet. It contains a spring, which, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *S. Pietro in Carcere* since the 15th century. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison almost exactly as it now exists. — 'In the prison is a chamber named the Tullianum, about 12 ft. below the surface of the ground. This is surrounded by walls and covered by a vaulted stone roof; but its appearance is repulsive and terrible on account of the neglect, darkness, and smell.'

A little to the E. the Via Bonella reaches the Forum. At the end of it, to the right and left, are the churches of SS. Martina e Luca and S. Adriano, both erected on the sites of ancient buildings. *SS. Martina e Luca* (Pl. II, 20) consists of an upper and lower church, the latter of very ancient origin, and the former erected in the 18th cent. by *Pietro da Cortona*. — *S. Adriano*, consecrated as a church by Honorius I. in the 7th cent. and afterwards frequently restored, occupies the site of the *Curia Julia*, the new senate-house built by Cæsar and Augustus (comp. pp. 213, 219). The brick walls of its unadorned façade date from the time of Diocletian.

No. 44, Via Bonella, adjoining SS. Martina e Luca, is the **Accademia di S. Luca** (Pl. II, 20), a school of art founded in 1577 and re-organised in 1874. The first director was *Federigo Zucchero*. The picture-gallery of the Academy is a second-rate collection, but may be visited if time permit. The chief works are Raphael's Garland-bearer in the second saloon and Giulio Romano's copy of the Galatea in the Farnesina. — Admission, see pp. 126, 127.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (closed): *Kessel's* Discus-thrower reposing, in plaster; Christ on the Mt. of Olives, drawing by *Ludwig Seitz*; reliefs by *Thorvaldsen* and *Canova*; Ganymede watering the eagle, by *Thorvaldsen*, and several casts from the antique.

We ascend another staircase, and ring at the entrance to the —

Picture Gallery (½ fr.). A small Ante-Chamber (with engravings, etc.) leads to the I. Saloon, lighted from above. Entrance-wall: 1. *Early Netherlandish School*, Descent from the Cross. 2. *Carlo Maratta*, Madonna; on the back of this picture there is an interesting copy, by Marc Antonio, of a

Geograph. Anstalt v. Wagner & Debes, Leipzig.

FORA CAESARUM.
1 : 3.130
0 10 20 30 40 50 60 70 80 90 100
Metri
N.
S.
Via Barberina
Arco de' Pantani
V. di Tor de' Conti
Via Cavour
Via di S. Pietro in Vincoli
T. Martis Ultoris
T. Minervae
Columnae
Via Alessandrina
Via della Croce Bianca
Via della Bonella
Forum Augusti
Forum Nervae (transitorium)
Forum Templum Pacis Vespasiani
V. Alessandrina
V. in Miranda
Bas. Constantini
T. Sacrae urbis
T.
D. Romuli
T. D. Antonini et Faustinae
Genetricis
Accad. S. Luca
S. Martina e S. Luca
Curia
S. Adriano
Basilica Aemilia
Via Sacra
T. D. Julii
Regia
Rostra
T. Vestae
Arcus Augusti
Arcus Severi
Columna Phocae
Forum Romanum
Atrium Vestae
Via Sacra
Basilica Julia
Casoris
Via Nova
S. M. Liberatrice
PALATIUM

°Sketch of the first design of Raphael's Transfiguration (figures nude; original supposed to have been lost); 3. *Rubens*, Venus crowned by the Graces (coloured sketch); 10. *Van Dyck*, Madonna. — End-wall: 21, 24. *Jos. Vernet*, Sea-pieces; 23, 25. *Orizzonte*, Landscapes. — Wall facing the entrance: 31. *N. Berchem*, Roman Campagna; 36. *Mytens*, Admiral Kortenaar (1636); 39. *School of P. Veronese*, Toilette of Venus; 40. *Gauli*, Birth of John the Baptist; 153. *Giulio Romano*, Copy of Raphael's Galatea in the Farnesina; 43. *Guido Reni*, Cupid. — Short wall: 52. *J. Vernet*, Sea-piece. — The saloon is adjoined on the right by a Room, containing modern works, most of them painted in competition for academical prizes. To the right of this room is the Biblioteca Sarti, containing 15,000 vols., chiefly relating to art (adm., p. 125). — To the right is a Small Room, with portraits of artists.

II. Saloon. 57. *Gerard David*, Madonna and saints; 58. Copy of *Titian*, Pope Paul IV. with his favourites (original in Naples); 59. *School of Titian*, Vanitas; 61. Copy of *Titian*, St. Jerome (original in the Brera); 72. *Raphael*, St. Luke painting the Madonna (studio-piece); 73. Copy of *Titian*, Tribute-money (original in Dresden); 77. *Guercino*, Cupid and Venus (fresco); 78. *Raphael*, Boy as garland-bearer, being a relic of a fresco from the Vatican, sawn out of the wall, and freely retouched; 79. Copy of *Titian*, Discovery of the guilt of Callisto (original in London); 81. *Spagnoletto*, St. Jerome disputing with the scholars.

III. Saloon. On the wall to the right; 91. *Nic. Poussin*, Bacchic dance; 103. *Guido Cagnacci*, Lucretia, an admirable work of this master, a painter of no great note belonging to the school of Guido Reni; 107. *Paolo Veronese* (?), Susanna; 108. *Dom. Pellegrini*, Hebe; 109. *Palma Vecchio* (?), Susanna. — Opposite the entrance, 116. *Guido Reni*, Bacchus and Ariadne. On the long wall to the left: 122. *Albani*, Madonna; 131. *Sassoferrato*, Madonna; 133. *Guido Reni*, Fortuna.

The two small rooms adjoining Saloons II. and III. contain nothing of moment.

To the N.W. of SS. Martina e Luca and the Academy lay the Forum of Cæsar or *Forum Julium*, the centre of which was occupied by a *Temple of Venus Genetrix*. Some remains of the massive enclosing wall, of tufa and travertine, may be seen in the court of No. 18, Via delle Marmorelle.

The Via Bonella, which intersects the busy Via Alessandrina (p. 230), leads to the ruins of the **Forum of Augustus** (Pl. II, 20).

Augustus had vowed a temple to *Mars Ultor* (Mars the Avenger) during the battle of Philippi, and afterwards resolved to combine with its erection the formation of an extensive forum, for the Forum Romanum and Forum Julium were no longer large enough for the greatly increased legal business of the city. The acquisition of the necessary area was costly; densely populated streets had to be pulled down; and individual proprietors placed difficulties in the way of Augustus, who was unwilling to resort to forcible expropriation. His architect was therefore compelled to accommodate his plans to an exceedingly irregular site, the difficulties presented by which were, however, most skilfully evaded chiefly by the construction of the large exedrae in the sides of the bounding-wall. During the middle ages the low-lying forum was reduced to a swamp (whence the name of the district '*Pantano*'); Pius V. and Gregory XIII. caused the level of the ground to be much raised for their new streets. The small church of *S. Basilio* (destroyed at the beginning of the present century) and the nunnery of the *SS. Annunziata* were built in and near the temple. The columns of the latter were exhumed in 1842, and the great Exedra on the S. wall laid bare in 1888-89.

The back of the Temple of Mars Ultor, dedicated on the 12th May, 2 A.D., adjoined the E. enclosing wall of the forum. The

three beautiful Corinthian columns with the entablature belonged to the colonnade on the right side. The temple was richly adorned with works of art, and contained the Roman banners captured from Crassus by the Parthians at the battle of Carrhae and restored to Augustus in B.C. 20. Victorious generals deposited here the insignia of their triumphs; and the imperial treasure *(aerarium militare)* was preserved in the cellars of the lofty substructure. To protect the temple and its valuable contents from fire and other dangers, the forum was enclosed by a massive wall of peperino blocks, which is still in good preservation on the side next the Esquiline. The large Exedra or circular recess in the S. bounding-wall has several rows of smaller niches, the lowest of which were occupied by bronze statues of generals who had enjoyed triumphs, while inscriptions (elogia), placed by the emperor's decree, announced their deeds. The costly pavement of the forum lies 20 ft. below the present level of the ground.

The *Arco dei Pantani*, an ancient gateway, beside the three columns of the temple, leads to the Via di Tor de' Conti, so named from a fortified tower erected to the S.E. of the Arco dei Pantani by Marchionne of Arezzo in the pontificate of Innocent III., who was a member of the Roman family of Conti. The greater part of the tower was carried away at the beginning of the 17th century. We proceed to the right beyond the gateway along the outside of a massive wall and then turn to the right into the Via della Croce Bianca, which crosses the site of the **Forum of Nerva,** sometimes called the *Forum Transitorium* from having been intersected by an important street. Here stood a temple of Minerva, the marble of which was used by Paul V. for the decoration of the Acqua Paola (p. 321), and a small temple of Janus. Remains of the external walls exist in the so-called **Colonnacce*, two half-buried Corinthian columns, with entablature enriched with reliefs (representing the practice of the arts, weaving, etc., which were specially protected by the goddess; casts of them in the Académie Française p. 136); above them is an attic with a Minerva. This fragment, situated at the intersection of the Via Alessandrina and Via della Croce Bianca, is well calculated to afford an idea of the former grandeur of the structure.

The *Via Alessandrina* leads hence, crossing the Via Bonella and the site of the Forum of Augustus (see p. 229), to the Piazza del Foro Trajano (Pl. II, 20).

The **Forum of Trajan** was an aggregate of magnificent edifices, and is said to have been designed by *Apollodorus* of Damascus (111-114). By means of a huge cutting between the Capitol and the Quirinal, Trajan effected a convenient communication between the Fora of the ancient city and the Campus Martius (pp. 213, xxix). His forum measured about 220 yds. in width, and was of still

greater length; and it was considered the finest of the many magnificent constructions in Rome.

Ammianus (16, 10) thus describes it on the occasion of the visit of the Emp. Constantius in 356: — 'But when he reached the Forum of Trajan, a work which, we suppose, is entirely unique and which even the gods cannot help admiring, he stood still as if thunderstruck, permitting his eyes to wander over the gigantic edifices, the description of which transcends the powers of speech and the like of which can never again be attempted by mortals.' According to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory. In the 10th cent. this forum lay in ruins, and the church of S. Nicola had been erected by the column. This was succeeded by other churches. In 1587 Sixtus V. crowned the column with a bronze statue of St. Peter. At length, in 1812-14, the French government partly brought to light the centre of the forum.

The total arrangement consisted of four parts, reckoned from S. to N.: the Forum proper, the Basilica, the Libraries (with Trajan's Column in the court), and the Temple. Hitherto only the second and third, and these but partially, have been excavated. The forum adjoined that of Augustus; the principal entrance, dignified by a triumphal arch, lay near the modern Via del Priorato. Part of the semicircular wall which bounded it on the E., the so-called *Bagni di Paolo Emilio*, may be seen in the court of No. 6, Via di Campo Carleo (key kept by the custodian of Trajan's Forum); it consists of two stories, with a tasteful brick façade.

In the part already excavated (about 120 by 50 yds.) are seen the foundations of four rows of columns, belonging to the five-halled *Basilica Ulpia*, which lay with its sides towards the end of the present piazza. The central hall was 27 yds., and the whole building 61 yds. in width (these dimensions are about the same as those of S. Paolo Fuori, p. 350). The pavement consisted of slabs of rare marble. The granite columns which have been erected on the bases discovered here perhaps belonged to the colonnade running round the forum. The basilica had originally fluted columns of yellow marble.

On the N. side of the basilica rises ***Trajan's Column**, constructed entirely of marble, the shaft of which (constructed of monolithic drums averaging 5 ft. in height) is 87 ft. high, and the whole, including the pedestal and statue, 147 ft.; diameter 11 ft. below, and 10 ft. at the top. Around the column runs a spiral band, 3 ft. wide and 660 ft. long, covered with admirable Reliefs from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures (2-2½ ft. high at the foot). (Comp. p. xlix; cast of the reliefs in the Lateran, p. 263.) Beneath this monument Trajan was interred, and on the summit stood his statue, now replaced by that of St. Peter. In the interior a staircase of 184 steps ascends to the top (for the ascent a permesso from the Ministero dell' Istruzione Pubblica,

p. 183, is necessary). The height of the column at the same time indicates how much of the Quirinal and Capitoline had to be levelled in order to make room for the buildings: 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from A.D. 114, records. The depth of earth removed amounted to 100 ancient Roman feet (97 Engl. ft.). The column was surrounded on three sides by a two-storied gallery, from which the upper reliefs could be conveniently viewed. The foundations of this may still be traced. Adjacent, to the right and left of the column, were a Greek and a Latin library. More to the N., between the two churches, lay the temple of Trajan, built by Hadrian as a completion to the work of his adoptive father.

On the N. side of the piazza are two churches. That on the right, *del Nome di Maria*, was erected in 1683 after the liberation of Vienna from the Turks, and restored in 1862. That on the left is S. Maria di Loreto, begun by *Ant. da Sangallo Junr.* in 1507; in the 2nd chapel on the right, a statue of St. Susanna by *Duquesnoy;* over the high-altar a picture of the school of *Peruyino.*

Omnibus to the *Via Ottaviano* in the Prati di Castello, see p. 267 and No. 9, p. 1 of the Appendix. The Tramway No. 7, p. 2 of the Appendix, from the *Piazza Venezia* to *S. Paolo Fuori*, also passes this point.

d. The Palatine.

(Comp. Sketch-Plan.)

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle, about 1960 yds. in circuit. Like the Capitoline Hill it consisted originally of two summits of almost equal height (S. Bonaventura to the S., 168 ft.; Farnese Gardens to the N., 165 ft.) separated by a saddle; building operations have, however, materially altered its appearance. In ancient times it was bounded on the N. side, towards the Capitol, by the Velabrum and the Forum Boarium (p. 238); on the W., towards the Aventine, by the Circus Maximus (p. 241); on the S., towards the Cælius, by the Via Triumphalis and the Via Appia (now Via di S. Gregorio). Tradition places on this hill the dwellings of its heroes before the foundation of the city, *Evander* and *Faustulus;* and their memory was preserved down to a very late period by a number of ancient temples. The Palatine was the original site and the centre of the mistress of the world, the *Roma Quadrata*, fragments of whose walls have been brought to light at several places. In the republican period it was occupied by private dwellings; the orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius possessed houses here. *Augustus* was born on the Palatine, and after the battle of Actium he transferred his residence to this seat of the ancient kings. His buildings covered a considerable portion of the S. hill. They included besides the palace proper *(Domus Augustana)* also a large temple of Apollo

Geograph. Anstalt von Wagner & Debes, Leipzig

and the rich Greek and Latin library. The Emp. *Tiberius* built another palace on the N. side of the hill, perhaps near his ancestral house (see p. 234). The Palatine did not afford scope enough for the senseless extravagance of *Nero*, who built himself the Golden House, extending from the Palatine to the Esquiline (p. 224). The emperors of the Flavian dynasty once more transferred the imperial residence to the Palatine, enlarging and adorning the buildings of Augustus. The *Stadium* (p. 237) was erected at a later period, perhaps by *Hadrian*. *Septimius Severus* extended the imperial abode to the S. beyond the limits of the hill. Part of the *Septizonium*, an edifice several stories high, erected by him to improve the view from the Via Appia, which ends here, was still standing in the 16th cent., but it was at length removed by Sixtus V. The Palatium participated in the general decline of the city. It was inhabited by Odoacer and Theodoric, but from the 10th cent. onwards the ruins were occupied by monasteries, fortified towers, and gardens.

The first important excavations, directed by *Bianchini*, took place in 1726 in the *Orti Farnesiani*, or *Farnese Gardens*, which were laid out by Paul III. Farnese and covered the whole of the N.E. part of the hill. The Emp. of Russia began another series of excavations in the N.W. corner in 1848, but handed over the ground to the city in 1857. A systematic excavation, under the superintendence of the architect *Comm. Pietro Rosa*, was begun in 1861, when Napoleon III. bought the Farnese Gardens, and has been continued by the Italian government, which acquired the gardens in 1870. Many interesting topographical discoveries have been made, although as yet few works of art have been found.

The excavations are open to the public daily (see pp. 126, 127). The following account of them refers mainly to the best preserved remains, which may be visited in about 2-3 hrs.; but many other interesting points may be added. The imposing character of the ruins, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits. — The streets, temples, houses, and palaces are all indicated by notices, with references to ancient authorities; but the identity of many of the localities is doubtful, and the names assigned to them are often merely conjectural. — Permission to sketch and take measurements is given at the Ministero dell' Istruzione Pubblica, p. 183.

The Entrance is in the Via S. Teodoro (Pl. II, 19, in the Appx.), beside the church mentioned on p. 238. The extensive brick ruins to the left of the entrance are probably those of the *Temple of Divus Augustus*. The front faced the W. Low down in the interior of the cella are paintings of the 11th cent., at which period the church of S. Maria Antiqua was established here.

The wooden steps ascend from the entrance directly to the *Clivus Victoriæ*, an ancient street skirting the N. angle of the hill. Under the emperors, when sites for new buildings in Rome became scarce, this street was vaulted over with massive brick arches. Beneath these we may reach the *Casino* of the former Villa Farnese. We new mount the steps to the right to the remains of the **Palace of Tiberius**, the site of which is covered with gardens. The front of the N. spur, where there is now a small plantation of oaks, commands an excellent view of the Forum and the Basilica of Con-

stantine. It was from near this spot that the mad Caligula caused a bridge to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose representative on earth he pretended to be. Farther on a fine view is obtained of the Capitol, the valley of the Velabrum, and the Vicus Tuscus. — The small wooden staircase at the end descends to the —

House of Livia *(Domus Liviae)*, which is recognizable by its modern zinc roof. This house, the only one of the kind in the midst of the palaces of the emperors, is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, to marry whom she had divorced her first husband. The entrance is at the E. corner.

A flight of six steps descends to the mosaic pavement of the vaulted Vestibulum, whence we enter a quadrangular Court, originally partly covered, adjoining which are three chambers opposite the entrance. The admirable *Mural Paintings* here will bear comparison with any of the kind known. The principal pictures in the Central Room represent large windows whence a view of mythological scenes is obtained; on the right is Io guarded by Argus, while Mercury approaches to release her; on the wall opposite the entrance are Polyphemus and Galatea. The admirable perspective in the picture of Galatea is best seen from the entrance of the Atrium. The two smaller sacrificial scenes in the corners, above, afford a good example of an ancient kind of picture, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. By the left wall are leaden water-pipes with inscriptions from which the ownership of this house has been gathered. The walls of the Room on the Right are adorned with magnificent garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between columns; the walls of the Room on the Left are divided into brown sections edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the oblong rectangular Triclinium, or dining-room, recognizable by the inscription, with walls painted bright red. The two large central paintings represent landscapes. On the entrance-wall, above, are two glass vases with fruits. — At the back of the house are the unpretending Offices (bedrooms, storerooms, etc.).

The large temple on the lofty square substructure on the W. peak of the hill is groundlessly named the *Auguratorium*, or place where the auspices were consulted. It has also been described, with equal uncertainty, as a *Temple of Victory* or a *Temple of the Magna Mater* (from a statue of Cybele found in the neighbourhood). Farther on, in the direction of the Capitol, we observe considerable remains of squared stone buildings of very ancient appearance. A flight of steps *(Scalae Caci?)* hewn in the rock and defended by a wall and gate, descends to the Circus Maximus (p. 241). Adjoining are the remains of private houses of several stories, with baths and mosaic pavements.

To the right as we quit the House of Livia is a covered passage *(Cryptoporticus)*, with stucco ornamentation (partly converted into lime by the water of a fish-pond or *piscina* above). This is supposed to have been the scene of the murder of Caligula by the conspirators in 39 A.D. At the end of the passage, to the right, is the *Area Palatii*,

the open space in front of the imperial palace, to which a street, diverging at the Arch of Titus, led up from the Sacra Via (p. 216).

On the Area Palatii were the scanty remains of several buildings, the names of which carry us back to the most ancient days of Rome. Among these is the temple of *Jupiter Stator*, the foundation of which tradition ascribes to Romulus, and which was situated near the *Porta Mugionis*. (The identification of this temple has, however, recently been questioned). Below us in the foreground, near the inscription '*Roma Quadrata*', are some remains of the wall of this, the most ancient city, constructed of regularly-hewn blocks of tufa.

The **Domus Augustana,** or imperial palace, whose front was turned towards the Area Palatii and the Sacra Via, is now frequently called *Domus Flavia*, because the greater part of the excavated portion dates from a later addition, perhaps built by Domitian. Before the front was an elevated vestibule of cipollino columns, with three projections resembling balconies, approached by flights of steps at each end. The present approach is by a paved path to the left, traversing the '*Vestigia Romæ Quadratæ*'.

The accessible remains of the palace belong entirely to the reception and state apartments and include no part of the private rooms, which probably lie buried beneath the former Villa Mills (comp. p. 237 and the plan). The arrangement of the rooms, therefore, shows little resemblance to that of an ordinary Roman dwelling-house, such as those of Pompeii.

From the vestibule open three spacious rooms. The one in the middle, known as the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This extensive hall, 39 yds. by 49 yds., with its large semicircular apse which was occupied by the throne, and its six niches, alternately round and square, containing the now empty pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their columns, and the pedestals their colossal figures (two are now in Parma).

The room adjoining the Tablinum on the E. contains a small square altar in marble with figures of the *Genius Familiaris* and the *Lares*. The former stands in front with covered head; the latter are represented at the sides in the conventional style of Pompeian works of the kind, with boots, a short 'chiton', a 'rhyton' or drinking-horn in the raised hand, and a 'situla' or pitcher in the other. This has caused the room to be erroneously named the *Lararium*, or chapel of the *Lares* or household gods. Behind are the remains of a staircase ascending to an upper floor.

To the W. of the Tablinum lies the *Basilica*, where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade. The unfluted columns were adorned with bronze ornaments, the holes for fastening which are still visible.

To the S.W. of the tablinum is the *Peristylium*, two-thirds of which only have been excavated (one-third on the S. side being covered by the former Villa Mills), a square garden, 58 yds. wide, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering now alone witness to its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the N.W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting. These belonged to a private house of the republican period, over which the imperial palaces were erected.

Opening on the peristyle along its entire width was the *Triclinium*, or large dining-hall *(Jovis Coenatio)*, whence the diners could enjoy a view of the fountains and trees in the garden. In the semicircular apse on the W. wall most of the marble and porphyry covering of the pavement still exists (poor and irregular, dating from a late restoration). The remains of the pavement and covering of the wall on the N.W. side are more scanty. — Adjacent to the latter is the *Nymphaeum*, or 'inside garden' for the hot season, containing an elliptical basin, in the centre of which rises a fountain covered with partly-preserved marble slabs, and once used as a stand for plants.

The other smaller chambers, extending along the N.W. side of the palace, are less interesting, and their purposes are not yet ascertained. The same may be said of those adjoining the back of the dining-hall on the S.W. We first enter a *Colonnade*, with six cipollino columns (two entire, the others in fragments). A view is obtained, through the broken pavement, of the original level over which the emperors built. Farther on are two other rooms, with semicircular terminations and niches in the walls, which are erroneously termed the *Academia* and *Bibliotheca*.

To the W. of the imperial palace, between the Nymphæum and the casino of the Farnese Gardens, lies a ruined temple, of which only the substructures and steps remain. This is apparently the *Temple of Jupiter Victor*, erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295. It is approached by 26 steps in five flights. A round pedestal with an inscription, on the 4th landing, was a votive offering of Domitius Calvinus, who triumphed over Spain in B.C. 36; the upper half has been destroyed. At the top of the steps we reach the nearly square substructure of the temple, the great age of which is indicated by the stumps of peperino columns, once covered with stucco.

We follow the path descending amongst shrubs opposite the front of the temple, and take the first turn to the left, to reach the ruins on the S. side of the hill. To the left are the remains of the S. façade of the palace of Augustus, including a large *Exedra* in the form of a flat arch. Into this is built the gardener's house below the former Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we ascend to an open

Space, bounded on the E. and S. by imposing ruins. These belong to palaces which mainly owed their existence to the later emperors, particularly to **Septimius Severus**, after a great fire in 191. The excavations begun here by Pius IX. have unearthed many of the lower chambers of these palaces and earlier buildings. The irregularity of the arrangement makes it impossible to determine the uses of the different rooms except in a few cases.

Turning to the left, we reach the *Stadium*, which separated the buildings of Septimius Severus from the palace of Augustus (to the N.E. lies the convent of S. Bonaventura, p. 224, and to our left the suppressed convent in the former Villa Mills). Although not mentioned by any known author, there is no doubt that this was the stadium, or race-course. The oblong space originally occupied by the stadium (175 yds. long by 52 yds. wide) was enclosed by a colonnade, consisting of pillars of masonry encrusted with marble, with half-columns in front of them; while it was divided into two parallel courses by means of a wall running down the middle. In the centre, to the right, the colonnade was adjoined by three chambers of the time of Hadrian, covered by the imposing apse of a later edifice. The third of these still shows traces of mural paintings (now indistinct) and of a mosaic pavement. In the large central chamber the beginning of the vaulted ceiling is distinctly traceable. Brick-stamps bearing the name of Theodoric have been found, and at some very late period the original arrangement seems to have been entirely altered. The spaces between the columns of the portico were walled up with brick and tufa and the whole E. part of the building, between the apse and S. Bonaventura, was separated from the rest. In the middle of the space is a marble base with figures of deities. Some of the numerous architectural fragments show fairly good workmanship.

Ascending towards the S. from the E. end of the Stadium, and passing the back of the apse, the lofty proportions and coffered vaulting of which should be observed, we reach the remains of the *Severus Palace* itself. Rooms with heating-apparatus and baths have been recognised here, but the general plan is not clear. Proceeding between insignificant ruins, we reach a point affording a good view of the Stadium, and then cross a paved bridge to a *Belvedere* supported by three lower stories, and commanding a magnificent *View in all directions.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (p. 156), which supplied the Palatine with water; more to the right (S.) are the churches of SS. Giovanni e Paolo, the Lateran, in the foreground S. Gregorio, and above it S. Stefano Rotondo and the casino of the Villa Mattei. Still farther to the right appear the ruins of the Thermæ of Caracalla (the two towers beyond, to the left, belong to the Porta S. Sebastiano), and S. Balbina with its lofty tower; farther off, S. Saba, with its two-storied vestibule, and still more distant the Pyramid of Cestius, and in the Campagna S. Paolo Fuori le Mura; then the Aventine with its three churches; on the slope the white tombstones of the Jewish burial-ground; and lastly, to the N., the Janiculum and the dome of St. Peter's.

We recross the bridge, turn slightly to the right, and passing the remains of a black and white mosaic pavement, reach after about 100 paces a modern staircase. This we descend to the S. edge of the hill and thence return through the corridor to the space in front of the stadium (p. 237). Instead of passing the gardener's house, we now descend to the left to a series of chambers on the W. slope of the Palatine, below the verandah of the former Villa Mills. These belonged to the —

Pædagogium, or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portico of granite columns, one of which still remains, with a marble entablature now supported by pillars of masonry, lay in front of these apartments. The walls are covered with all kinds of sketches (*graffiti*, done with the *stilus*, or ancient substitute for a pen), drawings, names, and sentences (one of which, 'Corinthus exit de pædagogio', furnished the clue to the ancient name of this building). The caricature of the Crucifixion, mentioned at p. 169, was found here. Since the excavation, these scrawls have become very indistinct from exposure to the weather.

On the left wall of the Third Room is the sketch of a mill driven by an ass, under which was written, '*labora aselle quomodo ego laboravi et proderit tibi*'. The figure of a Roman soldier is also scratched on this wall. On the posterior wall one of the most conspicuous names is *Felici*, in large letters, both Greek and Roman. — On each side of the central semicircular chamber with a square niche lies a small irregularly-shaped chamber; that on the right is adorned with mural paintings (Fortuna, etc.).

About 3 min. farther on is a modern house, on the front of which is a bust of *Francesco Bianchini* (d. 1729), distinguished for his excavations on the Palatine. Here, in its ancient position, stands an altar *(Ara)* of travertine, with an ancient inscription ('*sei deo sei deivae sacrum*', etc.), 'dedicated to an unknown God', and probably reërected in 100 B. C. by the prætor Sextius Calvinus. Then to the right, on the W. edge of the hill, is the largest existing fragment of the ancient wall of *Roma Quadrata* (p. 232), constructed of blocks of tufa placed alternately lengthwise and breadthwise, without mortar. It was originally 40-48 ft. in height, but is now 13 ft. only. Behind it is a grotto, quite erroneously supposed to be the *Lupercal* in which the she-wolf sought refuge when driven from the twins by the shepherds.

Hence we proceed, past the back of the church of S. Teodoro, to the exit.

e. Velabrum and Forum Boarium.

The deep-sunken and swampy valley separating the N. slope of the Palatine from the Capitol formed the important link between the Forum and the Tiber. It was inhabited even under the kings, and was known in ancient times as the *Vicus Tuscus* (comp. p. 217). The direction of its main street was very nearly the same as that of the modern Via S. Teodoro. To the left, a little back from

the street, is the low-lying round church of **S. Teodoro** (Pl. II, 19; open on Frid. till 9 a.m.). It is first mentioned in the time of Gregory the Great, and probably occupies the site of an antique temple. In the interior is a Christian mosaic of the 7th century. To the left of this church is the entrance to the Palatine (p. 238).

A little beyond S. Teodoro the street divides. We descend by the second side-street on the right to the ancient VELABRUM, a quarter prolonged towards the Forum by the Vicus Tuscus (p. 237), and towards the river by the Forum Boarium.

To the right is **S. Giorgio in Velabro** (Pl. II, 19; generally closed; visitors knock at the door to the left, behind the Arcus Argentariorum), founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and subsequently often restored. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word Velabrum was altered to 'velum aureum'.) The interior is a basilica with aisles, 16 antique columns, and an old canopy (p. lix). The frescoes of Giotto(?) in the tribuna have been painted over.

Adjacent to the church is the small *Arch of the Money-Changers* (*Arcus Argentariorum;* Pl. II, 19), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The sadly damaged sculptures represent victims and sacrificial utensils. — Farther on is the ***Janus Quadrifrons** (*Arco di Giano;* Pl. II, 19), an arched passage with four façades, of the later imperial age, and supposed to have been erected in honour of Constantine the Great. Above it once rose a second story. — From this point to the Tiber stretched in antiquity an extensive square known as the *Forum Boarium*, or cattle-market.

Proceeding through the low brick archways opposite the Arcus Argentarius, and passing a mill, we reach the **Cloaca Maxima** (Pl. II, 16), constructed by the Tarquinii for the drainage of the Forum and the adjacent low ground (p. 213). It is the earliest known application of the arch in Rome, and has defied the vicissitudes of more than 2000 years. Two-thirds of the depth are now filled up. A basin was formed here, into which springs were conducted to produce a current through the Cloaca. In the mill (20-30 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Rotto (p. 240) its influx into the Tiber. The Cloaca is constructed of peperino with occasional layers of travertine, and at the mouth of peperino entirely.

Following the street beyond the arch of Janus, and passing the N.W. end of the Piazza dei Cerchi (p. 241), we reach the PIAZZA BOCCA DELLA VERITÀ, (tramway, p. 165), which partly coincides with the Forum Boarium; in the centre is a pleasing baroque fountain erected in 1715 after *Bizzaccheri's* design (group of Tritons by *Moratti*). The Via Bocca della Verità runs hence to the N. to the Piazza

Montanara (p. 196). — To the left, at the foot of the Aventine, is the church of —

S. Maria in Cosmedin (Pl. II, 16), sometimes called *Bocca della Verità* from the ancient mouth of a fountain to the left in the portico, into which, according to a mediæval belief, the ancient Romans thrust their right hands when taking an oath. The church occupies the site of a temple, perhaps the *Temple of Fortune* founded by King Servius(?), ten columns of which are built into the walls (three on the left side, the others in the front wall). The nave also is borne by twenty ancient columns. The edifice, which is said to date from the 3rd cent., was rebuilt in the 8th by Hadrian I., who erected the beautiful campanile (p. lx), and it has since been frequently restored. 'Cosmedin' is the name of a square at Constantinople, the church having originally belonged to a Greek brotherhood, whence it is also known as *S. Maria in Schola Graeca*. It is at present being restored.

Interior. — The beautiful opus Alexandrinum of the pavement merits inspection. In the nave are preserved remains of the 8th cent. choir; on the right and left are two handsome ambones and a candelabrum for Easter ceremonies. Canopy of the high-altar by *Adeodatus* (14th cent.). In the apse a handsome episcopal throne executed, like the pavement, about 1120 by order of Cardinal Alphanus, and an old Madonna. The sacristy contains a mosaic (Adoration of the Magi), originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

The *Via della Salara* (see p. 242) runs hence to the S., towards the Porta S. Paolo.

On the opposite bank of the Tiber, stands a small and picturesque ***Round Temple**, the ancient name of which is uncertain (*Hercules Victor? Mater Matuta?*) consisting of twenty Corinthian columns. The ancient entablature and roof and one of the columns next to the river have disappeared. Beneath the present poor wooden roof lies the little church of *S. Maria del Sole* or *S. Stefano delle Carrozze*.

A new iron-bridge, connects the Piazza Bocca della Verità with Trastevere (*Lungarina*, p. 322). Adjacent, upstream, is the solitary remaining pillar of the ancient *Pons Æmilius*, built in 181 B. C., the position of which exposed it to frequent injury from inundations. The two arches next the left bank were carried away by the great flood of 1598, after which it was called **Ponte Rotto**, a name which has now also passed to the new bridge. Below the new bridge is the mouth of the Cloaca Maxima (p. 239), the arch of which, preserved below an arch of the new quays, may be seen from the bridge when the river is not too high.

To the right of the bridge is a second small and well-preserved ***Temple** (converted in 880 into the church of *S. Maria Egiziaca*), dating, as its style seems to indicate, from the close of the Republic. It is an Ionic pseudoperipteros, with 4 columns at each end, and 7 on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The

edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole overlaid with stucco. Its designation is unascertained, and there is no authority for assigning it (as is commonly done) to *Fortuna Virilis*. The interior is uninteresting.

On the other side of the cross-street is the picturesque *House of Crescentius* (Pl. II, 16), or **Casa di Rienzi**, or *di Pilato*, as it is commonly called, constructed of brick with a singular admixture of antique fragments. On the side, Via del Ricovero, a long inscription records that 'this lofty house was erected by Nicholas, son of Crescens, foremost and descended from the foremost, not from motives of ambition, but to revive the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., but no scion of the name of Nicholas can be traced, and the house, the oldest existing specimen of mediæval domestic architecture in Rome, is perhaps not earlier than the 11th or 12th cent. (comp. p. lix). The building was originally much larger, and was intended to command the bridge over the Tiber.

To the N., following the bank of the Tiber, we may reach the *Theatre of Marcellus* (p. 196).

Near the Piazza dei Cerchi (p. 239), on the S.W. slope of the Palatine, lies the church of *S. Anastasia* (Pl. II, 19), mentioned as early as 499, and finally modernised during the 18th century. By the buttresses of the interior the ancient columns are still standing. In the left aisle is the monument of Card. Angelo Mai (d. 1854). Below the church are ancient structures belonging to the Circus Maximus, and still earlier remains of the walls of Roma Quadrata.

Between the S.W. slope of the Palatine, along which now runs the Via de' Cerchi (Pl. III, 19), and the Aventine, was situated the *Circus Maximus*, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing 260,000 spectators, and after subsequent extensions the number of places was increased to 385,000. The last race which took place here was under the auspices of King Totila in 549, at a time when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall which connected the *metae*, or goals, and bounded the course. With a few trifling exceptions, the walls of the circus have disappeared; but its form is distinctly traceable from a higher point, such as the Palatine. — The *Jewish Cemetery* lies within the Circus, at the base of the Aventine (entr. from the Via dell' Orto degli Ebrei, the first turning to the left from the Via di S. Sabina). A pretty view of the Palatine and the S. quarters of the city is enjoyed hence.

f. The Aventine. Monte Testaccio. Pyramid of Cestius.

Tramway from the *Piazza di Venezia* by the *Piazza Bocca della Verità* and the Porta Paola to *S. Paola Fuori*, see pp. 165, 196, and No. 7, p. 2 of the Appendix.

The *Aventine* (150 ft.), anciently the principal seat of the Roman Plebs, and also afterwards densely peopled, is now occupied by monasteries and vineyards only, and is still hardly touched by the modern building activity.

At the base of the hill is the Via della Salara (Pl. III, 16), beginning at the Piazza Bocca della Verità (p. 239), and continued by the Via della Marmorata (p. 243). Immediately beyond S. Maria in Cosmedin (p. 240) and 2 min. farther, at the small *Chapel of St. Anna*, streets diverge to the left from the Via Salara, both ascending to the Aventine.

The second of these, the *Vicolo di S. Sabina*, reaches the top of the Aventine in 5 minutes. The extensive remains of tufa walls, which bound the vigna to the right at the corner of the street, date from a *Castle*, whence in the 13th cent. the Savelli commanded the river and the road on its banks. Higher up, in the *Via di S. Sabina* are the three Churches on the Aventine (S. Sabina, S. Alessio, S. Maria Aventina), situated close together.

*S. Sabina (Pl. III, 16), which probably occupies the site of a temple, was erected in 425, in the pontificate of Cœlestine I., by Petrus, an Illyrian priest, and restored in the 13th, 15th, and 16th centuries. Honorius III. presented the church, along with the old papal palace adjoining it, to St. Dominic, who made it the headquarters of his Order. It is usually entered by a side-door; if closed, visitors ring at the door to the left, and proceed through the monastery to the old portico, now built up, and the principal portal. The doors are adorned with scriptural scenes carved in wood (5th cent.). Comp. p. lviii.

The Interior, with its twenty-four ancient Corinthian columns of Parian marble and open roof, has retained the character of an early Christian basilica almost unimpaired. — Entrance-Wall: Over the door, an admirable *Mosaic* (5th cent.); inscription with the name of the founder; on the left a figure emblematical of the Ecclesia ex Circumcisione (Jewish Christians), on the right that of the Ecclesia ex Gentibus (Gentile Christians). — Nave. On the pavement in the centre is the tomb of Munio da Zamora, principal of the Dominican order (d. 1300), adorned with mosaic. — At the end of the Right Aisle, in the Chapel of St. Dominicus, the *Madonna del Rosario with SS. Dominicus and Catharine, an altar-piece by *Sassoferrato*, regarded as his masterpiece. The other paintings (by the *Zuccheri* and others) are of no great value.

The small garden of the former *Dominican Monastery*, adjoining the church, contains an old orange-tree said to have been planted by St. Dominic. The handsome cloisters (p. lviii), with 103 small columns, and the large garden belong to a Military Hospital and are generally inaccessible.

S. Alessio (Pl. III, 16) is an ancient church with an entrance-court. The date of its foundation is unknown, but it was re-conse-

crated by Honorius III. after the recovery of the relics of the saint in 1217. In 1426 it came into the possession of the Order of St. Jerome. In the neighbouring monastery a blind asylum *(Istituto de' Ciechi)* has been established. We enter the fore-court, and, if the church is closed, ring at the door on the left (1/2 fr.).

The Interior was modernised in 1750, and again recently. The N. aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on this site. In the choir are a bishop's throne and two small columns adorned with mosaic, according to the inscription the remains of a work of 19 columns by *Jacobus Cosmas* (p. lix).

A small piazza is next reached, where the route to Porta S. Paolo (p. 244) turns to the left. The brown door No. 40, to the right in this piazza, with the arms of the Grand Master of the Knights of Malta above it, contains a brass-bound aperture above the keyhole, through which is obtained a celebrated View of the dome of St. Peter's at the end of the principal avenue of the garden. (Adm. to the garden and to S. Maria Aventina, pp. 126, 127; ring at the door; fee 1/2 fr.).

S. Maria Aventina (Pl. III, 17), also called *del Priorato*, belongs to the Maltese Order, which celebrates its periodical festivals here. This church, founded perhaps as early as the 10th cent., was restored under Pius V., and remodelled by the Grand Prior Card. Giov. Batt. Rezzonico from plans by Piranesi in 1765.

To the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses, is represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of Piranesi (d. 1778), and the monuments of several members of the Maltese Order: Grand Master Ric. Caracciolo (d. 1395); Gio. Diedo, Grand Prior of Venice and nephew of Pope Eugene III.; the 'baillis' Bart. Caraffa (beside the altar, to the right), and Sergio Seripando (first recess to the left of the entrance), of the 15th century. The third recess to the left contains a remarkable marble reliquary of the 13th cent., roughly wrought after the pattern of an antique funeral-urn.

The garden contains one of the finest palm-trees in Rome, injured by a cannon-ball during the siege of 1849. This garden, and the upper floor of the Villa Magistrale of the Maltese Order, which adjoins the church, commands a picturesque view of Rome, the Campagna, and the mountains, now, like many similar views, gradually being built up. The 2nd floor contains a large saloon, hung with portraits of all the grand-masters (74) from Frater Gerhardus (1113) down to the present Grand Master Ceschi.

The above-named road to the Porta S. Paolo descends in 10 min. to the Via della Marmorata.

The Via della Marmorata (Pl. III, 16, 17) reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min., affording to the right a pleasing retrospect of the Ponte Rotto and the Capitol. On the river-bank was the Marmorata, the landing-place and depôt of the unwrought Carrara marble. Opposite lies the harbour of Ripa Grande, in front the large Ospizio di S. Michele (p. 324).

The street now leaves the river and leads S.E. towards the Porta S. Paolo. The former *Prati del Popolo Romano*, between the street and the river, are now occupied by a new quarter of ugly tenement houses.

After 6 min. the road from the churches on the Aventine descends from the left (p. 243). Just beyond this the street is crossed by the Via Galvani, leading on the left to S. Saba, S. Prisca (p. 245), and the Circus Maximus (p. 241), and on the right to the river, Mte. Testaccio, and the Protestant Cemetery.

The ***Monte Testaccio** (Pl. III, 15) is an isolated mound, 115 ft. in height and about 1000 paces in circumference, rising above the Tiber, and consisting, as the name indicates, entirely of broken pottery. It is formed of the large earthenware jars (amphoræ) chiefly from Spain and Africa which were unpacked at the neighbouring Emporium. The hill is now honeycombed with cellars, in some of which wine is sold. — The summit, marked by a wooden cross, commands a celebrated panorama, now much injured by the new buildings of the neighbourhood.

To the N., the city, beyond it the mountains of Baccano and the isolated Soracte. To the E. the Sabine Mts., in the background the imposing Leonessa, in the nearer chain M. Gennaro, at its base Monticelli, farther to the right Tivoli. Beyond this chain the summits of Monte Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, M. Cavo with its monastery, below it Marino, finally to the right Castel Gandolfo. In the broad Campagna are the long lines of arches of the Aqua Claudia and the Acqua Felice towards the S.E., and the tombs of the Via Appia and that of Cæcilia Metella.

Halfway between the Mte. Testaccio and Via della Marmorata on the right, is an iron gate marked S. P. Q. R., passing through which we reach the Protestant Cemetery and the Pyramid of Cestius.

The **Protestant Cemetery** (Pl. III, 18) is open from 7 a.m. till dusk (custodian 20-30 c.). The older burying-ground, adjoining the Pyramid of Cestius, is now disused; it contains the graves of *John Keats* (see below) and of *J. A. Carstens* (d. 1798), the painter. In 1825 the present burial-ground was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred.

Amongst many illustrious names the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose ashes were buried here (near the upper, or eastern, wall); the present new tomb, by Onslow Ford, was erected in 1891. Shelley's remains were burned in the bay of Spezia, where they were washed ashore; his heart, the only part not consumed by the flames, is now at Boscombe in England. The tombstone of *John Keats* (d. 1821) bears the melancholy inscription, 'Here lies one whose name was writ in water'. The graves of *John Gibson* (d. 1866), the sculptor, and several other artists may also be recognized.

The ***Pyramid of Cestius** (Pl. III, 18), originally in the Via Ostiensis, but enclosed by Aurelian within the city-wall, is the tomb of Caius Cestius, who died before B. C. 12. The Egyptian pyramidal form was not unfrequently adopted by the Romans in their

tombs. That of Cestius is built of brick and covered with marble blocks; height 116 ft., length of each side at the base 98 ft.

According to the principal Inscription on the E. and W. sides ('C. Cestius L. F. Pob. Epulo. Pr. Tr. Pl. VII. vir Epulonum'), the deceased was prætor, tribune of the people, and member of the college of Septemviri Epulones, or priests who superintended the solemn sacrificial banquets. The inscription on the E. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. — In the middle ages the pyramid passed for the tomb of Remus. Alexander VII. caused the deeply imbedded monument to be extricated in 1660, ordered the formation of the present entrance to the Vault (19 ft. long, 13 ft. wide, and 16 ft. high), which was originally accessible by ladders only. The barrel vaulting shows traces of painting. The vault is usually inaccessible owing to standing water (key kept by the custodian of the Protestant cemetery).

The *Porta S. Paolo* (Pl. III, 18), immediately to the E. of the Pyramid of Cestius, is the ancient *Porta Ostiensis*. — Hence to *S. Paolo Fuori*, see p. 350.

The street, the continuation of which is called Viale di Porta S. Paolo, runs to the N.E., inside the gate. In 5 min. it reaches (left) a fragment of the old *Servian Wall* (Pl. III, 20; p. xxvi), about 30 ft. high and 100 ft. long, and consisting of large blocks of tufa, laid alternately lengthwise and crosswise (comp. p. 238). The neighbouring arch is of much more recent date. The remains show that the wall was quite out of use and built over in the later days of the Republic.

A little farther on the Via S. Prisca (left) and the Via di San Saba (right) diverge to the churches of these names.

S. Prisca (Pl. III, 20; usually closed), a very ancient church, but modernised in the 18th cent., perhaps occupies the site of the temple of Diana belonging to the Latin League, and founded by Servius Tullius. — About 10 min. farther on the street unites with the Via S. Sabina (p. 242).

San Saba (Pl. III, 21), another church of great antiquity, was almost entirely rebuilt in 1465. To the left in the portico is an ancient sarcophagus with a representation of a wedding and Juno Pronuba. The interior contains 14 columns, some of granite, others of marble, with mutilated capitals; the walls of the nave show traces of paintings. The church belongs to the Collegium Germanicum, and is most easily seen on Thurs. afternoons.

g. The Via Appia within the City.

From the Arch of Constantine (Pl. II, 22; p. 226) we follow the Via di S. Gregorio towards the S., leading between the Palatine and Cælius. On the right we observe the handsome palm of the convent of S. Bonaventura (p. 224), and the arches of the Aqua Claudia (p. 237). After 5 min. S. Gregorio (p. 248) lies on the left, beyond which the Via de' Cerchi (p. 241) diverges to the right. Near the point where the Via S. Gregorio unites with the Via di Porta S. Sebastiano (Pl. III, 22, 23, 27), was anciently situated

the *Porta Capena*, whence the **Via Appia** issued. We follow the Via di Porta S. Sebastiano to the left.

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of **S. Balbina** (Pl. III, 23), situated on the slope of the Aventine, perhaps on the site of an ancient temple, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief (Crucifixion) by *Mino da Fiesole* and a monument by *Johannes Cosmas*. (Visitors ring at the gate on the right of the church.) The adjacent building is a Reformatory for young criminals. — On the way back to the road we obtain a pleasing view of the Palatine to the left, and, in front, of the Cælius, with the Villa Mattei and S. Stefano Rotondo.

After following the Via di Porta S. Sebastiano for a short distance, we obtain a view to the left of the Villa Mattei (p. 251). After 10 min. the road crosses the turbid streamlet *Marrana*, beyond which, to the right, the Via Antoniniana leads to the (3/4 M. from the Arch of Constantine) ruins of the —

***Thermæ of Caracalla**, or *Thermæ Antoninianæ* (Pl. III, 23; adm., pp. 126, 127). They were begun in A. D. 212 by *Caracalla*, extended by *Heliogabalus*, and completed by *Alex. Severus*, and could accommodate 1600 bathers at once. The magnificence of these baths was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here; while the walls, bare as they now are, and notwithstanding the de-

struction of the roof, still bear testimony to the technical perfection of the structure. The bathing establishment proper was quadrangular in form, surrounded by a wall with porticoes, a race-course, etc.: length 240 yds., width 124 yds.; total area of grounds 360 yds. in length, by as many in breadth. In the time of the Emperors the act of taking a bath had become a highly luxurious and elaborate process, the chief steps in which were as follows: first, a hot-air bath of moderate temperature in the so-called *Tepidarium*, with anointing and the use of the strigil; second, a hot-water bath in the *Caldarium;* next, a cold plunge in the *Frigidarium* or *Piscina;* and finally, the 'rubbing down' or 'shampooing', with a second anointing. The three principal rooms, in the main axis of the building, have been identified, but the names given to the others are somewhat arbitrary. The latter were used for gymnastic exercises, conversation, and others kinds of recreation, and included also libraries and gardens.

We first enter in a straight direction a spacious rectangle, once surrounded by columns *(Peristyle)*, and containing scanty remains of mosaic pavement. In the middle of the long wall, where the fountain is now, projected a semicircular Exedra (where part of the Mosaic of the Gladiators, now in the Lateran, was found; comp. p. 259, 263). We then enter the *Tepidarium*, a large room formerly covered with a slightly vaulted roof; in the corners are four basins for luke-warm water baths. — To the left lies the *Frigidarium*, a large unroofed room, with a swimming-basin. — To the right is the *Caldarium*, a circular chamber with very thick walls, the vaulting of which has fallen in. The heating apparatus and hot-air pipes have been discovered here. A small flight of steps within one of the piers to the right affords a good survey of the ground-plan. — The smaller rooms are arranged symmetrically on both sides of the three principal chambers. In the second (8.) Peristyle (where most of the above-mentioned mosaic was discovered) are exhibited architectural and sculptural fragments, and the remains of a mosaic pavement with sea-monsters (from the upper floor of the peristyle). — On the S. side of the outer boundary wall a domed octagonal room has been preserved, beside a large swimming-bath. Opposite the Caldarium, outside the W. wall, are distinct traces of a *Stadium* for foot-races. Other remains of the Thermæ are scattered throughout the neighbouring vineyards.

Returning to the Via di Porta S. Sebastiano, we next reach an arboretum *(Semenzaio Comunale)* on the left; then, on the right, the ancient church of **SS. Nereo ed Achilleo** (Pl. III, 23, 26; generally open in the morning), on the site of a temple of Isis, rebuilt by Leo III. about 800, and again by Card. Baronius in 1596.

The Interior exhibits the characteristics of an early basilica. At the end of the nave is an ambo on the left, brought from S. Silvestro in Capite; opposite is a marble candelabrum for the Easter-candles, of the 15th century. Above the arch of the tribune are fragments of a mosaic of the time of Leo III.: Transfiguration, with Moses and Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned (comp. p. lviii).

The opposite church of *S. Sisto*, restored by Benedict XIII., is uninteresting. The monastery was assigned to St. Dominic by Honorius III. — The Via della Ferratella then diverges to the left to the Lateran (p. 256).

On the right, a little farther on, is **S. Cesāreo** (Pl. III, 27; open

on Sun. and festival mornings), a small but curious church, mentioned by Gregory the Great, and finally restored by Clement VIII.

Interior. — In the centre of the anterior portion of the church are two altars, of the close of the 16th cent.; at the farther end, to the left, the old pulpit with sculptures: Christ as the Lamb, the symbols of the Apostles, and sphinxes; opposite, a modern candelabrum with ancient basis. The inlaid screen of the PRESBYTERIUM, and the decorations of the HIGH ALTAR are Cosmato work (p. lix); so also is the ancient episcopal throne in the tribune.

The piazza in front of the church is adorned with an antique column. The ancient *Via Latina*, which diverges here to the left, quits the limits of the Aurelian city by the *Porta Latina* (Pl. III, 30; closed in 1808; p. 344), 5 min. from S. Cesareo. Near the gate, to the left, beyond the old monastery, is the church of *S. Giovanni a Porta Latina* (Pl. III, 30), which was founded in the 8th cent, rebuilt by Cœlestine III. in 1190, and modernised by restorations in 1566, in 1633, and chiefly by Card. Rasponi in 1686. It contains little of interest, beyond four antique columns in the portico and ten in the interior. To the right, nearer the gate, is an octagonal chapel of 1509 (perhaps designed by Bramante), named *S. Giovanni in Oleo* from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty. — We return to S. Cesareo.

Farther on in the Via di Porta S. Sebastiano, on the left by the cypress, in the Vigna No. 12 (formerly Vigna Sassi), is the famous **Tomb of the Scipios** (Pl. III, 27; open 10-3, uninteresting, candles required, ½ fr.), discovered in 1780, but now containing a model only of the ancient sarcophagus of peperino (see p. 304).

This sarcophagus once contained the remains of *L. Cornelius Scipio Barbatus*, Consul in B. C. 298, the earliest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian. Here, too, were interred the son of Scipio Barbatus, Consul in 259, many of the younger Scipios, the poet *Ennius*, and several members of other families and freedmen. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and various modern alterations have increased the difficulty of realising its original arrangement.

The fee for the Tomb of the Scipios admits also to another structure of the same kind in the same vigna, to the E., near the above-mentioned chapel of S. Giovanni in Oleo. This is the **Columbarium of the Freedmen of Octavia,** wife of Nero, in which a staircase descends to a subterranean chamber, with niches in the walls for the funeral-urns. Structures of this kind were common in imperial times and were generally constructed by several families in common, or as a matter of speculation, and each recess could be purchased, given away, or inherited. Their name is derived from the resemblance of the niches to pigeon-holes *(columbaria)*. The names of the deceased, painted on plaster or carved on marble tablets are placed above or beneath the niches *(loculi)*, which run in uninterrupted rows round the chamber, even below the low stone benches

(podia). The mode of acquisition of the spot was frequently added. Each niche contained 2, or more rarely, 1, 3, or 4 *ollae*, or cinerary urns. The nature of the decorations depended of course on the means of the family. The columbarium of the freedmen of Octavia is distinguished by its decorations in stucco and colours. Directly opposite the staircase is a niche decorated with plaster, beneath which is a cinerary urn with shells and mosaic; to the right is an apse with painted vine-wreaths and Victories.

In the adjacent Vigna Codini, No. 13, are three other **Columbaria** (ring the bell; fee $^1/_2$-1 fr.).

Two of these structures are almost square. The vaulting of the larger building, in which there are more than 600 urns, is borne by a massive central pier. The smaller building, according to the inscriptions, was built in A. D. 10 for the *Slaves and Freedmen of Marcella*, niece of Augustus. — The third columbarium (admission generally denied), discovered in 1853, consists of three vaulted passages in the shape of a horse-shoe, the walls of which contain rectangular niches of various sizes, some of them formerly adorned with rare marbles and stucco.

A few min. farther, immediately outside the Porta S. Sebastiano ($1^1/_4$ M. from the Arch of Constantine), is the **Arch of Drusus**, a sadly-mutilated monument, which was probably erected in honour of Claudius Drusus Germanicus, B.C. 8. It is constructed of travertine-blocks, partly covered with marble, and still possesses two marble columns on the side towards the gate. It terminated in a pediment, until Caracalla, for the supply of his baths (p. 246), conducted an aqueduct over it, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta S. Sebastiano* (Pl. III, 30), the ancient *Porta Appia*, seem to have been taken from antique buildings. The gate is surmounted by mediæval towers and battlements.

With regard to the *Via Appia* without the city, see p. 345; the *Catacombs of Callistus*, $1^1/_4$ M. from the gate, see p. 359.

h. The Caelius.

This once densely-peopled hill (165 ft.) is now deserted, like the Palatine and Aventine.

Starting from the Arch of Constantine (Pl. II, 22; p. 226), and following the Via S. Gregorio (comp. p. 245), or the public walks above it to the left, we reach the *Piazza di S. Gregorio*. A lofty flight of steps ascends hence to —

S. Gregorio Magno (Pl. III, 22), originally built by Pope Gregory the Great in 575 on the site of his father's house, and dedicated by that pope to St. Andrew, and afterwards by Gregory II. to his first namesake. In 1633 it was restored under Card. Borghese, by *Giov. Batt. Soria*, who designed the steps, colonnade, portico, and façade. The interior was modernized in 1725-34.

Entrance Court. Under the colonnade in front of the entrance: left, monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; right, fine monument of the two brothers Bonsi of the close of the 15th century. — Interior, with sixteen ancient columns. Over the High Altar:

St. Andrew, altar-piece by *Balestra*. At the end of the Right Aisle: St. Gregory, altar-piece by *S. Badalocchio* (?). Below it a noteworthy predella: the Archangel Michael with the apostles and other saints, probably by a pupil of *Pinturicchio*. Here to the right is a small Chamber preserved from the house of St. Gregory, containing a handsome ancient chair of marble and relics of the saint. Opposite, from the left aisle, the Cap. Salviati is entered. In front of the altar, on the right, an ancient and highly revered Madonna, which is said to have addressed St. Gregory; left, a tasteful altar of 1469, disfigured by regilding.

The sacristan (½ fr.) now shows three *Chapels detached from the church, and connected by a colonnade. A fragment of an ancient wall (said to be earlier than that of Servius), partly covered with remains of other walls, is observed here. To the right, **Chapel of St. Silvia**, mother of Gregory, with her statue by *Cordieri*; in the niche, a fresco (Angelic concert) by *Guido Reni*, greatly damaged (1603). — In the centre the **Chapel of St. Andrew**. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the right, Martyrdom of St. Andrew, *Domenichino*; on the left, St. Andrew, on the way to execution, beholding the cross, *Guido Reni*; two pictures (painted 1608) once extravagantly admired. In the left lower corner of each is the portrait of the artist. — To the left the **Chapel of St. Barbara**, with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique feet, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth

We now ascend to the N., between remains of old walls, to —

SS. Giovanni e Paolo (Pl. III, 22), a small church in the form of a Greek cross, with a conspicuous dome. The church has existed since the 5th century. The portico, mosaic-pavement in the interior, and architecture of the apse are of the 12th century. The whole building was sumptuously restored by Cardinal Howard in 1880. According to the legend the house of the two saints, who were beheaded in the reign of Julian the Apostate, stood on this spot. In 1887 some interesting remains of an ancient dwelling were found here, with Pagan and Christian mural paintings (*e.g.* the Martyrdom of the two saints). Frescoes of the 12th cent. (Christ with the Archangels, St. John, and St. Paul) were also discovered. The entrance is at the end of the S. aisle (sacristan, with light, ½ fr.). Beside the church is an elegant campanile. — The adjoining Monastery belongs to the Passionists.

We now ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silanus* (Pl. III, 25), constructed of travertine in A. D. 10, to carry the Aqua Marcia over an ancient street.

Near this, on the right, No. 8, is the portal of a former hospital which belonged to the small church of *S. Tommaso in Formis* (Pl. III, 22), situated behind it. The mosaic-medallion, above the door, representing Christ between a black and a white slave (indicated as Christians by a cross), was executed, according to the inscription, by two masters of the Cosmas family (13th cent.), and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left is the street descending to the Colosseum (p. 224). — On the right lies the oblong Piazza della Navicella (Pl. III, 25)

with a double row of trees, so called from the small marble boat copied by order of Leo X. from the antique original formerly in the portico of the church.

The church of **S. Maria in Domnica,** or *della Navicella*, one of the oldest deaneries of Rome, was rebuilt by Paschalis I. in 817, to which era the columns of the nave and tribune belong; the portico, erected by Leo X., is said to have been designed by *Raphael*.

Interior. — The Nave rests on eighteen fine columns of granite; above, below the ceiling, is a frieze painted by *Giulio Romano* and *Perin del Vaga* (in grisaille; genii and lions in arabesques), afterwards retouched. The arch of the Tribune rests on two columns of porphyry; the *Mosaics* date from the 9th cent., but were freely restored under Clement XI.; above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the Madonna and Child imparting blessings, on each side angels, Paschalis I. kissing her foot; beneath all the figures spring forth flowers. — The church is open on the 2nd Sunday of Lent only; on other days visitors ring at the door marked 'Custode', adjoining the church on the right.

Adjoining the church is the entrance to the **Villa Mattei** (Pl. III, 25; adm., see pp. 126, 127; porter 25-30 c.), founded in 1582, the property of M. von Hoffmann, and recently restored *(Villa Caelimontana)*. It contains few antiquities, but the grounds are worthy of a visit; the *Oratorio di S. Filippo Neri* commands a striking view of the ruins of Rome and the Alban Mts.

Opposite S. Maria in Domnica, but not accessible from the Piazza della Navicella, rises S. Stefano Rotondo. We follow the Via di S. Stefano to the left, pass through the first green door on the right, and ring a bell to the right under the porch.

S. Stefano Rotondo (Pl. III, 25) is very interesting on account of its construction, and, though greatly diminished in extent, is the largest circular church in existence. It appears to have been a secular building of the late imperial epoch (perhaps the *Macellum Magnum* or great market) but was consecrated as a church in 468 by Pope Simplicius, and in the following centuries gorgeously decorated with marble and mosaics. It then fell to utter decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central ring of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The edifice thus consisted of three concentric rings, intersected by four transepts. Nicholas V. shut out the external wall, and filled up the spaces between the columns of the central ring with masonry, with the exception of a few projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side. In the present portico, erected by Nicholas, on the right, is the ancient episcopal throne, an antique chair, from which Gregory the Great delivered one of his homilies.

Interior. To the left of the entrance, an altar-niche with mosaic of the 7th cent.; farther on, to the left, a chapel with (l.) a fine monument of the beginning of the 16th century. Most of the fifty-six columns are of granite, a few of marble. Fearful scenes of martyrdom on the lateral walls, by *Tem-*

pesta and *Pomarancio* (freely retouched). In the centre a canopy of wood. The dome is borne by two lofty columns of granite and two pillars.

Beyond the church the Via di S. Stefano (Pl. III, 25, 28) leads past a large military hospital (to the left; on the site of the *Villa Casali*) and the arches *(Arcus Neroniani Aquae Claudiae)* of the continuation of the Aqua Claudia executed by Nero for his Golden House, in 5 min. to the vicinity of the Lateran (p. 256).

i. S. Clemente. The Lateran.

Omnibus from the *Piazza S. Pantaleo* viâ Piazza Venezia to *Piazza S. Giovanni in Laterano*, see pp. 189, 165, 255, and No. 11, p. 1 of the Appendix. — Tramway from the *Piazza Venezia* viâ Piazza delle Terme to *Piazza S. Giovanni*, see pp. 165, 145, and tramway No. 3, p. 2 of the Appx.

From the Colosseum (p. 224; Pl. II, 22) several streets run towards the S.E.: to the left the Via Labicana towards the Thermæ of Titus (p. 227), to the right the Via de' Quattro Santi to SS. Quattro Coronati (p. 255), joining the following street near the Lateran; and lastly, between these, the Via di S. Giovanni in Laterano, running direct to (1/2 M.) the Lateran. The last street leads in 5 min. to a small piazza, where on the left rises —

***S. Clemente** (Pl. II, 25; side-entrance from the street generally open; if not, visitors ring at the principal door under the portico), one of the best-preserved basilicas of Rome, where excavations begun in 1858 and continued from 1861 by Prior Mullooly have yielded some very interesting results. Below the present church, three different layers of masonry have been brought to light, the first being of early-Christian, the second of imperial, and the third of republican origin. The Christian basilica (now the lower church) is mentioned by St. Jerome as early as 392, and in 417 was the scene of a council of the church. It was almost entirely destroyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschalis II. erected on its ruins the present upper church, with which he incorporated several ornaments of the lower, such as the choir and the ambones. The upper church was also frequently restored, finally with considerable taste by Clement XI., who however added the unsuitable ceiling of the nave. — St. Clement (91–100), according to Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea. This church, which stands on the traditional site of his house, gives a title to a cardinal, and belongs to Irish Dominicans.

From the principal gate in the Via di S. Clemente, we first enter the *Atrium*, surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the *Upper Church, consisting of nave and aisles, but, like most early Christian basilicas, without a transept. Comp. p. lvii.

Interior. — The Nave with its flat ceiling is separated from the aisles by sixteen antique columns, and contains the **Screen* of the choir and

the *Ambones* from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). The *Canopy* with four columns of pavonazzetto dates from the time of Paschalis II. (p. lix). — In the TRIBUNE is an ancient episcopal throne, restored in 1108. *Mosaics* (p. lxx) of the tribune of the 12th century. On the rood-arch in the centre: Bust of Christ with the Symbols of the Four Evangelists, (l.) SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem, (r.) SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. — On the walls by the tribune, monuments of the close of the 15th century. The chapel to the right of the Canopy is elaborately adorned with frescoes by *Novelli* of scenes from the lives of SS. Cyril and Methodius, executed in 1886 at the expense of Abp. Strossmayr. In the adjoining chapel in the apse, at the end of the RIGHT AISLE, is a statue of John the Baptist by *Simone di Giov. Ghini* (comp. p. 93). — To the left of the principal entrance, the CAPPELLA DELLA PASSIONE with frescoes (retouched) of the 15th cent., said to be the earliest work of *Masaccio*, who went from Florence to Rome about 1417, but attributed by recent critics to *Masolino*. On the arch over the entrance the Annunciation. To the left, near the entrance, St. Christopher. On the wall behind the altar a Crucifixion. On the left wall, scenes from the life of St. Catharine: above, she refuses to worship a heathen idol; teaches the king's daughters in prison; below, she disputes before Maxentius with the doctors (best of the series); an angel destroys the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

As above mentioned (p. 252), and as the annexed plan and sections show, there exist below the present church several still older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of tufa quarried on the Cælius itself (No. I. in the ground-plan and in the section). As the stones are more carefully hewn and jointed than those of the Servian wall, these substructures cannot be dated farther back than the republican epoch. Above these are remains of workmanship of the imperial era, executed in the 2nd cent. after Christ (No. II. in the ground-plan and in the section; see also p. 255). Upon these artificial foundations in the 4th cent. was erected the Christian basilica which now forms the *LOWER CHURCH, the altar of which stood at the point marked *a* in the section. This was a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together, and the lower apse was accordingly considerably wider than the upper. During the construction of the upper church the lower was entirely covered up, and until the present day the two churches were never in use at the same time. — The lower church is shown by the sacristan, who provides a light (½-1 fr.). In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should visit it on 23rd Nov., 1st Feb., or on the second Monday in Lent, on which days the lower church is illuminated after 3 p. m.; even on these days, however, the visitor should carry his own candle for the inspection of details. The entrance is from the

sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase, with inscriptions on the walls from the time of Pope Damasus, descends to the Vestibule in which the nave and aisles of the lower church terminate. The aisles alone have remained in their original condition, while in the nave additions of three distinct periods are observable. The newest are the buttresses constructed during the recent excavations for the support of the upper church, and recognisable by their whitewash. The older additions consist of the wall between the columns of the right aisle, and the lateral wall on the right, both built on the occasion of the erection of the upper church, the former for the support of the external wall above, the latter to sustain the right row of columns above. The most ancient alterations were made at a period when the lower church was still in use, and consist of masonry built round the columns of the left aisle, adorned, like the outer walls, with frescoes, some of which are in excellent preservation.

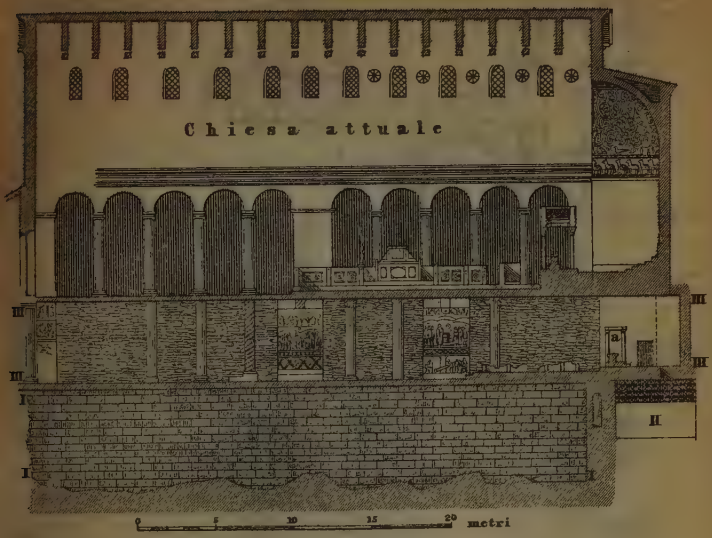
The *Frescoes date from different periods, extending over seven centuries. We begin with the —

Vestibule. Immediately by the staircase is a female head with a halo (5th cent.). — Farther to the left, under the first arch, Christ blessing in the Greek mode, with first, middle, and little finger extended, between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. — Opposite (on the right), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion-portrait of St. Clement. To the right is the dedication: *Ego Beno de Rapiza pro amore dei et beati Clementis pingere feci* (11th cent.). — On the right, farther on, the Transference of the relics of St. Cyril from the Vatican to S. Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci.* — At the end of the vestibule on the right is the entrance to the —

Left Aisle. Over the door of the latter are three badly-preserved frescoes, of which that in the centre represents the resuscitation of a child. Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the left corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius (10th cent.).

The Nave is now entered through the arch in the right wall. Here, immediately to the left, is a fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodora converted to Christianity and her husband Sisinius struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea*, etc. The lowest represents Sisinius causing a column to be bound instead of St. Clement (11th cent.). The lateral surfaces of this pier are also adorned with frescoes (l. St. Anthony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. — Farther on towards the vestibule, on the same wall, is another and larger fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and St. Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed side by side as is the case with scenes on Roman sarcophagi: *a.* Alexius returns unrecognised to Rome as a hermit; *b.* Pope Boniface I. blesses the dying man; *c.* The betrothed of St. Alexius recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. — At the end of this wall are three scenes from the life of Christ. Next to them, on the wall of the vestibule, on the right, the Crucifixion, on the left, the Death of the Virgin. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV.

S.CLEMENTE.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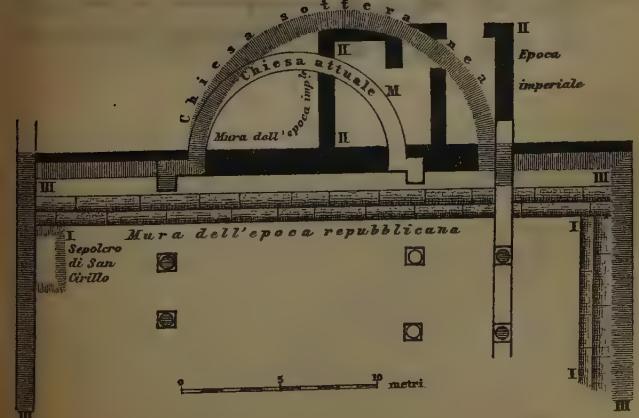
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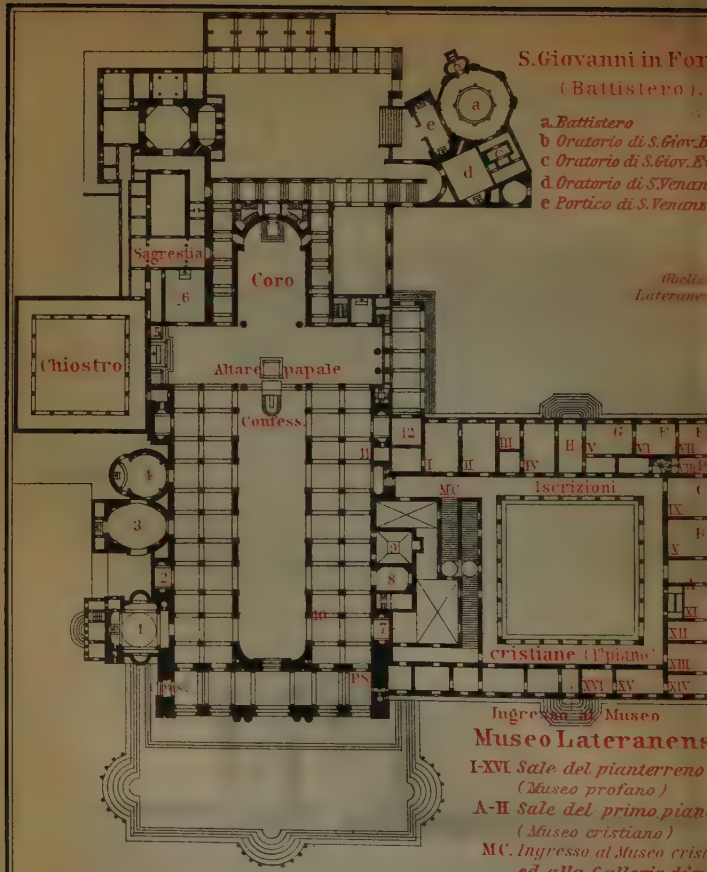


Basilica di S. Giovanni in Laterano.

1. *Capp. Corsini*
2. *Capp. Cera*
3. *Capp. Santorio (Godoi)*
4. *Capp. Lancelotti*
5. *Capp. del S.S. Sacramento*
6. *Capp. del Coro*
7. *Capp. Orsini*
8. *Capp. Torlonia*
9. *Capp. Massimi*
10. *Pittura di Giotto*
11. *Sep. del Card. Guissano*
12. *Statua d'Enrico IV di Francia*

Scala 0 10 20 40 60 80 100 Metri

(l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square nimbus with which living persons were usually represented (9th cent.).

The frescoes of the external wall of the Right Aisle are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below the apse are the remains of Buildings of the Imperial Age (No. II., marked black, in the plan), built of brick. The first of the three adjoining chambers is enriched with stucco. The next is an ante-chamber to a *Chapel of Mithras*, in which, rather singularly, a statue of the Good Shepherd was found. These chambers are damp and partly filled with water. A staircase descends to them at the end of the right aisle.

A transverse street opposite to S. Clemente leads to the Via de' Santi Quattro, which then ascends to the left to the church of —

SS. Quattro Coronati (Pl. II, 25; entrance by the gate of the Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here (the 'scarpellini', or stone-masons, therefore possess one of the chapels). The date of the foundation is very remote, and probably some ancient structure was originally incorporated in the church. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alfonso Carillo, and afterwards partly modernised. Key in the entrance-court to the right ($^1/_2$ fr.).

The church now has two Entrance-Courts, a peculiarity owing to the diminution of its size on one of the restorations, probably by Paschalis II. It originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns in the walls of this court. The disproportionate size of the tribune in the interior can hardly be otherwise accounted for. — On the right, under the corridor in front of the entrance to the second court, is the *Cap. di S. Silvestro* (belonging to the stone-masons), consecrated under Innocent IV. in 1246, with valuable, though unattractive ancient paintings from the life of Constantine, somewhat after the Byzantine style. — The Interior consists of nave and aisles with galleries. The tribune is decorated with baroque frescoes by *Giovanni da S. Giovanni.*

To the right, farther on in the Via S. Giovanni (p. 252), is a large hospital for women, with the obstetric clinical department of the University. The Via S. Giovanni ends at the Piazza di S. Giovanni in Laterano (Pl. III, 28), the buildings in which were erected by Sixtus V., except the new houses to the left, at the S. end of the Via Merulana (p. 154). In the S.W. corner is the old baptistery, in the S.E. angle the transept-façade of *S. Giovanni in Laterano* (see below), and on the E. the *Lateran Palace* with the museum (p. 258).

In the centre rises an *Obelisk* of red granite, originally erected by King Tutmes III. (B.C. 1597-60) in front of the temple of the Sun at Thebes, and brought by Constantius to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 104 ft. in height, or with the pedestal 153 ft., and about 600 tons in weight.

We first visit the octagonal ***Baptistery**, *Il Battistēro*, or *S. Giovanni in Fonte*, which was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. Here, according to a Roman tradition, Constantine the Great was baptised by Pope Sylvester I. in 324 (his baptism, in fact, took place in 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John the Evangelist* and *St. John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of S. Venanzio*, adjoining the former. Leo X. roofed the baptistery with lead, and his successors decorated and modernised it.

From the piazza we at once enter the precincts of the Baptistery itself (Pl. *a*). It is divided into a central space and surrounding passage by eight large columns of porphyry with antique marble entablature, which are said to have been presented by Constantine. In the centre is the font in green basalt. The frescoes are by *A. Sacchi*, *Maratta*, and others. — Adjacent, to the right, is the Oratory of St. John the Baptist (Pl. *b*), containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), between two columns of serpentine. The bronze doors, presented by Hilarius, are said to have been brought from the Thermæ of Caracalla. — On the left, opposite this oratory, is the Oratory of St. John the Evangelist (Pl. *c*), with bronze doors of 1196, and adorned with fine *Mosaics* representing birds and flowers on a golden ground. The statue of the saint, between two alabaster columns, is by *Landini* (d. 1594). — A third door leads into the square Oratorio di S. Venanzio (Pl. *d*), with elaborate mosaics of the middle of the 7th century. — The fourth door, opposite to the entrance from the piazza, opens on the Portico di S. Venanzio (Pl. *e*), formerly the vestibule of the Baptistery, as the chief entrance was originally on this side. In 1154 the portico was converted into two chapels. The apse to the left is enriched with admirable *Mosaic* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistery is a Crucifixion, a relief in marble, of 1194. — The outer door of the portico is adorned with two ancient columns of porphyry with their architrave, built into the wall here by Sixtus III. It leads to the *Court*, which was recently restored at the same time as the choir of S. Giovanni in Laterano.

The basilica of ***S. Giovanni in Laterano** (Pl. III, 28), '*omnium urbis et orbis ecclesiarum mater et caput*', was the principal church of Rome after the time of Constantine the Great (p. xxxi). The emperor presented Pope Sylvester I. with a large palace, which had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was called the *Basilica Constantiniana* after its founder, and sometimes *S. Salvatoris*, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904-911), and dedicated to John the Baptist. In 1308 it was burned down, but was restored by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which it was rebuilt by Urban V. and Gregory XI. It was again altered by Martin V. (1430), Eugene IV., and Alexander VI., and modernised by Pius IV. (1560), by the alterations of *F. Borromini* (1650), and by the façade of *Al. Galilei* (1734). In 1875-85 the church was enlarged by an extension of the tribuna and choir.

The Principal Façade, by Galilei, is turned to the E., abutting on the Piazza di Porta S. Giovanni (p. 264). With its portico (33 ft. deep and 196 ft. long) and the open loggia above it, it is one of the best of this description in Rome. From the loggia the Pope used to pronounce his benediction on Ascension Day. Of the five entrances the *Porta Santa* is walled up and is opened only in the year of jubilee. The central entrance has two antique bronze doors adorned with garlands, etc. To the extreme left is an ancient statue of Constantine the Great, found in his Thermæ.

The Façade of the S. Transept, looking on the Piazza di S. Giovanni in Laterano (p. 255), is also adorned with a portico, added by Sixtus V. The caps of the small campanili, standing far apart, were added by Pius IV. The vestibule below, to the right, contains a bronze statue of Henri IV. of France, by *Nic. Cordieri* (Pl. 12). — Five important Councils have been held in this church, *viz.* those of 1123, 1139, 1179, 1215, and 1512.

Interior. The Nave (426 ft. in length), flanked by double aisles, is borne by twelve pillars, the work of *Borromini*, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of *Bernini*; reliefs by *Algardi*. Over these are the figures of twelve prophets. The gorgeous ceiling, said to have been designed by *Michael Angelo*, is more probably by *Giacomo della Porta*. The richly inlaid pavement dates from the time of Martin V. On the right and left at the end of the nave are the only two ancient granite columns now visible. Below, in front of the *Confessio*, is the handsome monument of Pope Martin V. (d. 1431), in bronze, by *Simone di Giov. Ghini* (p. 93). — In the centre of the Transept, which is raised by four steps, is the **Canopy*, a beautiful Gothic work of 1367, lately restored, with paintings by *Barna da Siena* (d. 1387), but freely restored. It contains numerous relics, including, it is said, the heads of SS. Peter and Paul. Below it is the high-altar *(altare papale)*, at which the pope or a substitute named by him alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. The transept was restored under Clement VIII. by *Giac. della Porta* (1603) and adorned with frescoes. Here to the right are two fine columns of giallo antico. To the left is the great *Altar of the Sacrament*, with four ancient columns of gilded bronze, which belonged to the original basilica. — The chapel to the left of the choir (Pl. 6) contains a portrait of Martin V. by *Scip. Gaetano*, and an altar-piece by the *Cav. d'Arpino*. Carved choir-stalls by *Girol. Rainaldi*. — In the chapel to the right of the choir, on the left side, is the monument of the philologist Laurentius Valla (d. 1465), a canon of this church.

The walls and floor of the Choir, which has recently been enlarged, are covered with slabs of polished marble. To the right and left are three balconies with gilded railings. The ancient *Apse*, moved back at the extension of the choir, contains precious mosaics by *Jacobus Torriti* (p. lxx; 1290; or perhaps older works restored by him), representing the Saviour enveloped in clouds; below, at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist and SS. John, Andrew, and Anthony. — The Ambulatory is embellished on each side with mosaic tablets, the subjects of which relate to the construction of the church, statues of Peter and Paul, of the 10th cent., and a fine marble sanctuary of about 1500. Adjoining the last is the *Tabula Magna Lateranensis*, or list of relics. — Adjoining the ambulatory is the Sacristy, the inner bronze doors of which date from 1196. It contains the monument of Fulvius Ursinus, a canon of this church (d. 1600); an Annunciation by *Marcello Venusti* after a drawing by *Michael Angelo;* a statue of John the Baptist in wood by *Donatello;* cartoon of *Raphael's* Madonna di Casa d'Alba (at St. Petersburg).

Aisles. At the first pillar on the right (Pl. 10), *Boniface VIII. between two cardinals proclaiming the first jubilee (1300), the injured fragment of a fresco by *Giotto*. On the Right: The 2nd chapel (Pl. 8) belongs to the Torlonia family, and is richly decorated with marble and gilding; over the altar, Descent from the Cross, a marble relief by *Tenerani* (a custodian opens this and other chapels, 1/2 fr.). The 3rd chapel (Pl. 9), belonging to the Massimi, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by *Sermoneta*. Farther on in the right aisle, the monument (Pl. 11) of Card. Guissano (d. 1287) and that of Card. Ran. Farnese, by *Vignola* (at the back of the last pier of the nave). — On the Left: The 1st chapel, that of S. Andrea Corsini (Pl. 1), designed by *Al. Galilei* in 1734, contains four ancient porphyry columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a *Pietà by *Antonio Montauti* (or more probably *Bernini*?).

The sacristan conducts visitors from the last chapel of the S. aisle into the interesting **Monastery Court** ('Chiostro'), constructed in the 13th cent. by *Vassallettus* (comp. p. 352), with numerous small spiral and inlaid columns (p. lix). Various fragments from the old church are deposited in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Cassino.

The N. side of the Piazza di S. Giovanni in Laterano is occupied by new buildings. Between the Via Ariosto and the Via Tasso, which begin here, lies the Casino Massimi (not visible from the piazza), the only relic of the *Villa Massimi*. Three rooms in this are adorned with *Frescoes* from the three great Italian poets Dante, Ariosto, and Tasso, painted for Prince Camillo Massimi in 1821-28 by the German artists, Jul. Schnorr, Ph. Veit, A. Koch, Overbeck, and Führich (no admission).

On the E. side of the piazza, adjoining the basilica of S. Giovanni in Laterano, rises the —

Palazzo del Laterano (Pl. III, 28), to which, together with the Vatican and Castel Gandolfo, the privilege of exterritoriality was secured by a law of 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much larger than the present, and included the Sancta Sanctorum Chapel (p. 263). After a great fire in 1308 it lay in ruins, but these were removed, and the new palace erected by *Domenico Fontana*, by order of Sixtus V. in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space, and named it the ***Museum Gregorianum Lateranense.** The entrance is in the Piazza di Porta S. Giovanni (p. 264), on the E. side of the palace. Admission see pp. 126, 127.

On the ground-floor is the so-called ***Museo Profano**, a collection of ancient sculptures, including several admirable works. — We cross the entrance hall and follow the arcades of the court, to the left, to the end of the W. wing, where we begin with Room I. (comp. ground plan, p. 256).

I. Room. Entrance-wall: 8. Relief of the Abduction of Helen; 10. Tomb-relief (warrior's farewell); 11. Education of the young Æsculapius (fountain-relief). Left wall: 13. Two pugilists, named Dares and Entellus (in relief); 15. Bust of Marcus Aurelius; 20. Trajan (head restored by Thorvaldsen) accompanied by lictors (relief from Trajan's Forum); in front of the last, 19. Statuette of Nemesis; 26. Nymph suckling an infant satyr, in relief. Right wall: Several sarcophagus-reliefs (p. liv): 40. Mars and Rhea Silvia (likenesses of the deceased), 49. Adonis; 53. Diana and Endymion. In the centre a mosaic with pugilists, from the Thermæ of Caracalla (see 1st floor, p. 263). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. Fragments of a frieze in the centre of the walls of the entrance, the egress, and that on the right merit inspection. — III. Room: by the entrance-wall: 255. Statue of Æsculapius. Right wall: 256. Antinous (p. xlix; head modern), found at Ostia Wall of egress: 258. Child's sarcophagus with scenes of pugilism. In the window several handsome feet of tables. — IV. Room: on the entrance-wall, *278. *Medea with the Daughters of Peleus*, a Greek relief; 291. Statue of Germanicus. Right wall: 319. *Statue of Mars.* Wall of egress: 348. Replica of the reposing satyr of Praxiteles (p. xliv). On a cippus: 352. *Bust of the youthful Tiberius.* In the centre, 382. Beautiful basin of lumacchella (a kind of shell-marble).

We now cross the passage to the —

V. Room. Right wall: 394. Roman portrait-bust; 396, 405. Hermæ of Pan; 403. Muse; 407. *Cinerary Urn* with the head of Medusa and representation of a cock-fight. In the centre: 391. Sacrifice of Mithras; 399. Stag, in basalt; 406. Cow. — VI. Room: collection of sculptures from Cerveteri, the ancient Cære (p. 392). Entrance-wall: 427. Circular altar with Pan and two dancing Horæ; on it, 428. Colossal portrait-head (perhaps Augustus); 433. Statue of an emperor, head modern. Right wall: 434. Draped statue; 435, 437. Colossal sitting figures of Tiberius and Claudius; between them, 436. The younger Agrippina; 438. Toga statue. Wall of egress: 439. Statue of an emperor; 444. Bust of Caligula. In front of it: 442. Relief with representation of the deities of three Etruscan cities (Vetulonia, Volci, Tarquinii). On the pillar between the windows: 445. Female portrait-statue (perhaps Drusilla). In the centre, 447, 450. Two sleeping Sileni (from a fountain); 448. Altar with representation of sacrifice. — VII. Room. On the right: *462. So-called *Dancing Satyr*, found near S. Lucia in Selce; more probably *Marsyas* endeavouring to pick up the flutes thrown away by Athene, and recoiling on the appearance of the goddess, from a group by Myron (p. xliii; the arms and cymbals are erroneously restored). Opposite the entrance: on a revolving pedestal, **476. *Sophocles*, one of the most beautiful ancient portrait-statues in existence, found at Terracina in 1838. 'In the

statue of the poet the sculptor has endeavoured to produce a type of perfect manhood, to pourtray the self-reliance of genius and the unruffled dignity of manly beauty; and he has accomplished his object by the general grandeur of his design, the easy attitude and noble symmetry of the figure, and the expressive attitude of the head; while the broad and lofty forehead, the gentle and imaginative eye, the firm cheek, and the earnest but benevolent mouth complete the picture of a man who has attained the zenith of human excellence and happiness.' — VIII. Room: Entrance-wall: left, 487. Relief of a poet, with masks, and a Muse; right, 494. Sarcophagus with the Calydonian Hunt; above, 496. Small head of a sleeping nymph. Left wall: 517. Meleager slain by Apollo. In the centre: *534. *Statue of Poseidon*, found at Porto. — IX. Room, containing numerous architectural fragments brought to light by the excavations in the Forum and the Via Appia. Wall of egress, to the left by the door: 630. Small head of Victory. In the centre: 656. *Triangular Ara* with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle. Entrance-wall: 675, 677. Portrait-busts; between them, 676. Relief of a large tomb, with powerful lifting-machine adjacent. Right wall: 691. Relief of a dead woman surrounded by mourners. Wall of egress: 729. Relief with representation of Roman buildings, among which the Arch of Titus and the Colosseum are distinguishable. Above it, 721. Relief with Mercury (broken), Ceres, Pluto, and Proserpine. In the centre: 740. Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 344). Entrance-wall: to the right, 751. Bacchanalian sarcophagus. Right wall: 765. Sarcophagus with a pugilist; 768. Ephesian Diana; 769. Sarcophagus with Adonis. Wall of egress: 777. Sarcophagus with Hippolytus; 786. Sarcophagus with the labours of Hercules; 783. Greek tomb-relief (two men conversing). In the centre: 792. Large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: 793. Youthful Hercules (perhaps with portrait-features); (r.) 799. *Sarcophagus* with the story of Orestes (death of Ægistheus, etc.); 808. Head of Augustus. Wall of egress: 813. *Sarcophagus* with the destruction of the Children of Niobe. In the centre: 831. Circular *Ara* from Veii, an imitation of the Puteal Libonis in the Roman Forum. — XIII. Room. Entrance-wall: 842. Relief of a Titan fighting; several marble 'antefixæ' (facing-tiles), with representations of the Palladium; 846. *Portrait-statue of C. Cœlius Saturninus.* Wall of egress: 868. Relief, Pylades supporting the exhausted Orestes. In the centre: 882. Sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral-banquet. Upon it, 885. Three-sided *Candelabrum-stand* with Pluto, Neptune, and Persephone. — XIV. Room. Entrance-

wall: 890. Small group in relief, possibly Orpheus and Eurydice. Left wall: 909. Unfinished statue of porphyry. Opposite the entrance: 902. Statue of a captive barbarian, unfinished, interesting on account of the marks of measurement made by the sculptor. Adjacent, 895. Sarcophagus of L. Annius Octavius, with representation of bread making; adjacent is the inscription: — *Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios.* By the right wall, *892. *Mosaic* with representation of the pavement of an unswept dining-room ('Opus Asarotum'), by *Heraclitus*, found on the Aventine in 1833. — XV. Room and the following are devoted to the yield of the excavations made in 1861-69 at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: (r.) 975. *Small female head*, perhaps of a nymph; 977. Tomb-relief of the Eques T. Flavius Verus. — XVI. Room. Lead pipes from ancient aqueducts. 1062-66. Pictures from the tombs on the road to Laurentum (p. 397), with scenes from the lower regions. In the centre: 1061. Recumbent figure of Atthis, of interest for the traces of gilding on the hair and the crescent; 1043. Bronze statuette of Venus.

The entrance to the **Christian Museum** and the **Picture Gallery** is below the arcades in the left corner, whence we ascend a staircase. Comp. ground-plan (p. 256).

The *Christian Museum was founded in 1854 on the suggestion of the *Padre Marchi* and was arranged by him and *G. B. de Rossi*. A scientific catalogue in German has been published by Joh. Ficker (Leipsic, 1890).

Vestibule. Sculptures and architectural fragments, chiefly from Porto. Rear-wall: 55. Large sarcophagus, with two rows of reliefs; above, Raising of Lazarus, Peter's denial, Moses receiving the tables of the law; Sacrifice of Isaac, Pilate washing his hands; below, Moses striking the rock for water, Daniel in the den of lions, Jesus reading the law, Healing the blind, Miracle of the loaves. Above, 56. Bust of Christ; 58. Bathing the Infant Jesus, from the chapel of Pope John VII. (705-707) in the former St. Peter's church (freely restored); 57. Mosaic of Christ enthroned, between SS. Paul and Peter, a copy executed in the 18th cent. from an original that stood over the tomb of the emperor Otho II. in the old church of St. Peter.

The large Corridor of the Staircase contains the *'*Collection of Ancient Christian Sarcophagi*, chiefly of the 4th and 5th centuries (comp. pp. liv, lvi and 356 seq.). Most of these 'exhibit the same style of continuous narrative as the works of the late pagan period, uniting several crowded and animated scenes on the same panel. Visitors, even those most versed in the Scriptures, will find considerable difficulty in identifying the various obscurely treated events, and the task of recognition is not always lightened by the juxtaposition of archetypes from the Old Testament with the corresponding scenes from the New Testament, as the relation between those is sometimes exceedingly forced' (Burckhardt). The explanation of a few of these series of scenes (e.g. of No. 55, given above, and of Nos. 104, 135, 174, 171, given on p. 262) will assist the spectator to interpret most of the others for himself. — Most of the sarcophagi, dating from Benedict XIV.'s earlier collection in the Vatican, are freely restored and retouched.

By the end-wall, to the right: 103, 105. Statues of the Good Shepherd; *104. Large sarcophagus, found near the tomb of the Apostle in S. Paolo Fuori in 1838; the deceased interred in it were probably members of a Roman family of rank of the beginning of the 5th century. Reliefs: top row, to the left, Adam and Eve, in the centre, shield with busts, to the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; bottom row, Adoration of the kings, Healing of the blind man, Daniel in the lions' den, Peter's denial, Anger of Moses, and Moses striking the rock. — At the window, 111. Sarcophagus, Israelites crossing the Red Sea. — On the staircase; to the left, 119. History of Jonah (above, on a smaller scale, Raising of Lazarus, Water gushing from the rock, Anger of Moses); the sculpture exhibits a strong affinity with antique motives, especially in the subsidiary figures of the fishermen and herdsmen, found at the Vatican; to the right, 125. Healing of the blind man and of the woman with the issue of blood, Healing by the Pool of Bethesda, Entry into Jerusalem; to the left, 135., in front, Adam and Eve, Moses smiting the rock, Healing of the blind man, Resurrection of the dead bones, Peter's denial, Healing of the man with dropsy, Sacrifice of Isaac, Anger of Moses, and Moses striking the rock; on the left side, the Men in the fiery furnace; on the right side, Daniel in the den of lions, Noah in the ark. — Above, to the right, 138. Christ and the Apostles; to the left, 193. Offerings of Cain and Abel, etc.; to the right, 146. Raising of Lazarus, etc., to the left, 189. Scenes from the Old and New Testaments (beside the Sacrifice of Isaac is placed the Raising of the widow's son of Nain); the busts have been restored. To the right; *150. Rustic and hunting scenes, found in 1818 in the Via Prænestina; to the left, the Good Shepherd, to the right, Praying figures, interesting from the traces of painting and gilding (most of the latter now blackened by age), of the 3rd or 4th century. To the left: 181. Good Shepherds, harvest, and vintage, found in the Catacombs of Praetextatus. To the right, 152. Sarcophagus of a woman named Agape (4th cent.), found near the Vatican. To the left, 178. Scenes from the Old and New Testaments (below, to the left, Moses putting off his shoes) from the Catacombs of Callistus (freely restored, especially the heads of Christ and the Apostles). To the right, 153. Orpheus, from Ostia (Orpheus occurs also in paintings in the Catacombs, comp. p. lvi). To the left, 175. Scenes from the Old and New Testaments (freely restored and retouched); below a mediæval canopy, *174. On the front, Christ enthroned among the Apostles (St. Peter approaches from the right, St. Paul from the left), to the left, Sacrifice of Isaac, to the right, Pilate washing his hands; on the right end, Moses smiting the rock, Christ healing the woman with an issue of blood; left end, Peter's denial. — To the right: *164. Offerings of Cain and Abel, Capture of Peter, Cross with the monogram and two soldiers; Execution of Paul, Job and his wife (4th cent.; from the lower church of S. Paolo Fuori). — To the left, *171. Bearing of the Cross, Crown of thorns, Cross with the monogram below which are two soldiers, Capture of Christ, Pilate washing his hands (4th cent.; from the Catacombs of S. Domitilla). — On the staircase: 199. Nativity, Adoration of the kings; 198. Ascension of Elijah. — Above, *223. Sitting figure of St. Hippolytus, upper part modern, from the catacombs near S. Lorenzo Fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table. — The door on the left leads to the upper arcades, where the door opposite leads to the rooms with the copies of the Catacomb paintings; to the right is the entrance to the room with the large mosaic (p. 263).

The posterior walls of the three open ARCADES present a selection of *Ancient Christian Inscriptions*, systematically arranged by De Rossi, an invaluable aid to the student of Christian archæology. They are distributed according to arches thus: i-iii. Elegies on martyrs, etc., of the age of Damasus I. (366-384); iv-vii. Dated inscriptions (71; 238-557); viii, ix. Inscriptions of doctrinal importance; x. Bishops, presbyters, deacons; xi, xii. Other illustrious personages; xiii. Relations, friends, etc.; xiv-xvi. Symbolic and other records; xvii and follg. Simple epitaphs from various catacombs. Finally, several Jewish inscriptions (with the seven-branched candlestick and other symbols).

Two rooms with copies of the paintings in the catacombs contain pictures from the Catacombs of St. Callistus (Chapel of the Sacrament), Catacombs of St. Priscilla (Cappella Greca), the crypts of Lucina, the Cœmeterium Ostrianum, etc. The place of origin is placed beneath each. — A few unimportant originals (praying figures) are also shown here.

From the first arcade we pass to the right into a room (Pl. A), on the floor of which is the large **Mosaic* with 28 pugilists, found in the Thermæ of Caracalla (p. 247) in 1824, bearing obvious indications of the decline of the art. The original arrangement of this mosaic, which has been freely restored and supplemented, is shown in the drawings on the walls.

The COLLECTION OF PICTURES contains a few good pictures of Italian masters, chiefly of the 15th and 16th cent., and several modern paintings mostly presented to Leo XIII.

ROOM I. (Pl. A), adjoining Room A, contains dilapidated frescoes from S. Agnese Fuori le Mura.

ROOM II. (Pl. B). In the middle: *Mosaic*, found near the Pal. Sora, not far from the Ponte S. Angelo. Entrance-wall: 59. *Fra Filippo Lippi*, Coronation of the Virgin; 60. *Benozzo Gozzoli*, St. Thomas receiving the girdle from the Virgin, with predelle (1450); 61. *Antonio da Murano*, Altar-piece (1464). Rear-wall: *C. Crivelli*, *63. Madonna (1482), 62. Madonna with saints (altar-piece; 1481). Exit-wall: 65. *Cola dell' Amatrice*, Assumption (1515); also SS. Lawrence, Benedict, and Agnes (the latter credited to *Signorelli*); *64. St. Jerome, by *Giov. Santi*, the father of Raphael.

ROOM III. (Pl. C). Entrance-wall: 66. *And. del Sarto*, Holy Family; 67. *Franc. Francia* (?). Annunciation. Left wall: 70. *Cesare da Sesto*, Baptism of Christ. Exit-wall: *Venetian School*, Entombment. *Giulio Romano*, Stoning of Stephen, cartoon for the painting in Genoa.

ROOM IV. (Pl. D). 76. Madonna with John the Baptist and St. Jerome, by *Marco Palmezzano* of Forlì, a pupil of Melozzo (p. 92; 1510). Left wall: 78. *Sassoferrato*, Sixtus V.; adjacent, 77, 79. Two pieces of modern tapestry from pictures by *Fra Bartolommeo*. Exit-wall: 80. *Marco Palmezzano*, Madonna with SS. Lawrence, John the Baptist, Peter, Francis, Anthony the Abbot, and Dominic (1537).

ROOM V. (Pl. E). 87. *Cav. d'Arpino*, Annunciation; at the window, 88. *Van Dyck* (?), Portrait. Between the windows: *Caravaggio*, 84. Supper at Emmaus, 83. Christ with the tribute-money; 89. *Guercino*. Assumption. Exit-wall: 91. *Lawrence*, George IV. of Great Britain.

ROOMS VI-VIII. (Pl. F, G, H). Modern paintings, including: *Rolland*, Martyrdom of St. Gabriel Perboyre; *Aldi*, Judith; *Grandi*, Apotheosis of Leo XIII. — In the last room (*i*) are some plaster-casts from the antique and views of Rome (fresco) of the time of Sixtus V.

FIRST FLOOR. Cast of the reliefs on Trajan's Column (apply to a custodian). It is proposed to establish an ETHNOGRAPHICAL MUSEUM here, chiefly with the gifts presented to Leo XIII. on the jubilee of his entering the priesthood (1888).

Opposite the N.E. corner of the Lateran is the edifice containing the **Scala Santa.** The two-storied portico was erected by Sixtus V. The Scala Santa is a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may only be ascended on the knees. They are now protected with wood. The two adjoining flights are for the descent. At the foot of the steps are two marble groups by *Giacometti*, Christ and Judas, and Christ before Pontius Pilate. At the top of the steps we obtain a glimpse into the *Sancta Sanctorum* chapel, formerly the private chapel of the popes, and the only part of the old Lateran palace now preserved. It was erected in 1278 by a member of the

Cosmas family for Nicholas III., and contains a Christ in mosaic in the 9th cent. style and another painted on wood, attributed to St. Luke.

To the E. of the Scala Santa is a tribune erected by Benedict XIV., with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient Lateran palace. These copies are from originals of the end of the 8th cent., which were destroyed in the pontificate of Clement XII. but were restored in 1743 from ancient drawings. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ sending out his disciples; on the left, Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the right, St. Peter presenting the papal stole to Leo and the banner to Charlemagne (the square nimbus was given to living persons).

Opposite the tribune with the mosaics extends the spacious Piazza di Porta S. Giovanni (Pl. III, 31), partly rebuilt, in which is the entrance to the Lateran Museum (p. 258) and the main façade of S. Giovanni in Laterano (p. 257). — A dusty street leads hence to the E. to (5 min.) S. Croce in Gerusalemme (p. 157); while the Via Emanuele Filiberto runs N. to the Piazza Vittorio Emanuele (p. 155).

From the Via Emanuele Filiberto a street ascends slightly to the right to the entrance of the **Villa Wolkonsky** (Pl. II, 31), now almost wholly enclosed by new buildings, but deserving a visit if time permit. The Aqua Claudia (p. 156) intersects the gardens, where also a few ancient tombs and sculptured fragments are preserved. — Admission, see pp. 126, 127.

The *Porta S. Giovanni* (Pl. III, 31), named after the church, was erected in 1574, taking the place of the ancient *Porta Asinaria*, now built up, which stood a little to the right. Hence to the Campagna, see p. 344.

The road skirting the town-wall to the left, outside the gate, brings us in 7 min. to the **Amphitheatrum Castrense** (Pl. III, 34), the only structure of the kind in Rome with the exception of the Colosseum. The entire building, including the Corinthian capitals and the other decorations, is of burned brick. The amphitheatre is 57 yds. in length and 41 in breadth. The interior (uninteresting) is entered by the gate near S. Croce in Gerusalemme (p. 157). — Hence to the Porta Maggiore (p. 156), 12 minutes.

IV. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or quarter of the Vatican; and farther S., *Trastevere*. They are connected by means of the *Lungara* street.

a. The Borgo.

The *Vatican Hill* (206 ft.), with the plain lying beyond it, which is notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the gardens of the emperors. *Caligula* constructed

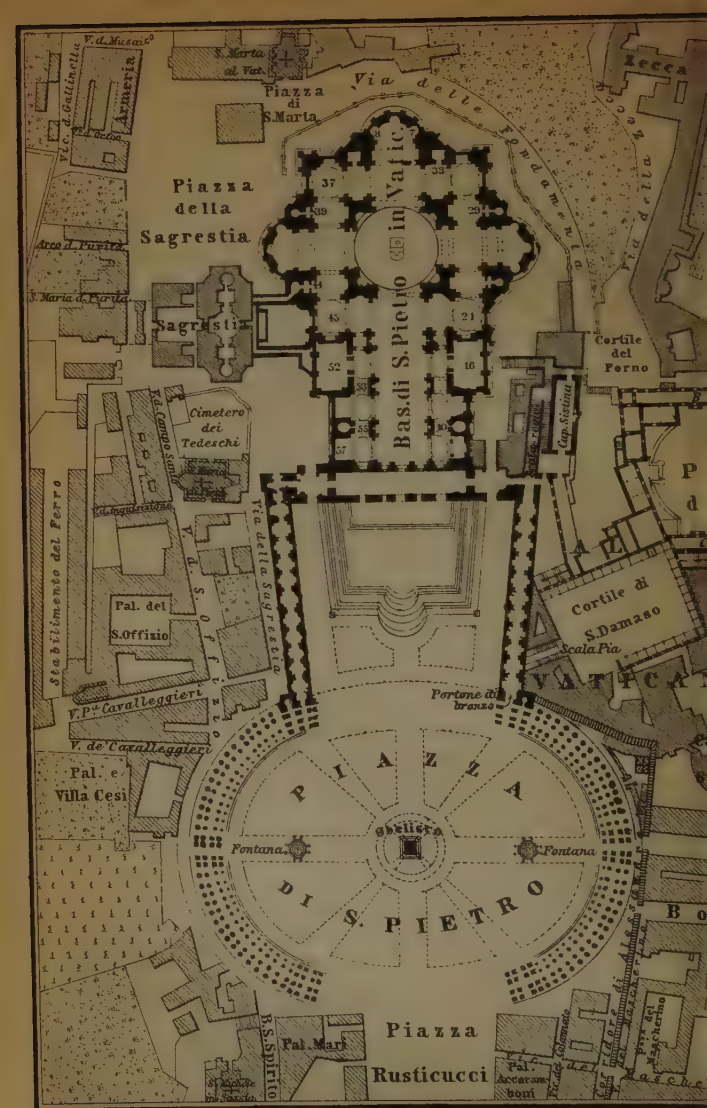
a *Circus* here and embellished it with a large obelisk. This circus was the scene of the races instituted by *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita ludibria, ut ferarum tergis contecti laniatu canum interirent, aut crucibus adfixi, aut flammandi, atque ubi defecisset dies, in usum nocturni luminis urerentur.' *Tacitus*, xv, 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome sprang up the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. Not far from the church was situated a highly-revered shrine of Cybele *(Mater Deum Magna Idaea)*, the monuments in whose honour are proved by inscriptions to extend down to the year 390. Another circumstance which tended to shape the future of this part of the city was the erection by *Hadrian* of his gigantic *Tomb* on the bank of the river. This monument was afterwards converted into a tête-de-pont, but at what date is uncertain. In 537 it effectually repelled the attacks of the Ostrogoths, and since that period the Castle of S. Angelo (as it was afterwards called) has been the citadel of Rome, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of *Symmachus* (496-514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, *viz.* those of the Saxons (*i. e.* English), the Frisians, the Longobards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, *Leo IV.* surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This wall was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry IV. before Robert Guiscard in 1085, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. *Eugene IV.* and *Sixtus IV.* were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of *Julius II.* and *Leo X.* at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in Christendom. Down to the pontificate of *Sixtus V.* the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '14th Rione', and in the plebiscite of 2nd Oct., 1870, the in-

habitants of the Borgo declared their desire not to be separated from the rest of the city.

The principal channel of communication with the Vatican quarter is afforded by the **Ponte S. Angelo** (Pl. I, 12), originally erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Ælius*. The great flood of 1870, when the river rose 55 ft. above the zero of the hydrometer at the Ripetta, and the consequent Tiber regulation operations, have rendered it necessary to rebuild a considerable portion of the bridge. Only three of the original arches are now left in the middle, new ones being added at each end. At the beginning of the bridge, on the site of two old chapels, Clement VII. erected in 1464 statues of St. Peter by *Lorenzetto*, and St. Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period (p. lxxi).

At present the traffic passes over a temporary iron *Suspension Bridge* (Pl. II, 12), lower down the river. A new bridge, the *Ponte Vittorio Emanuele*, is to be built in continuation of the Corso of that name, and part of the Ospedale di S. Spirito (p. 268), on the right bank, is to be removed for the construction of the approach to it.

The **Castello S. Angelo** (Pl. I, 12), which was originally the tomb erected in A.D. 136 by Hadrian for himself and his successors (*Moles Hadriani*), was completed in 139 by Antoninus Pius. On a substructure, 114 yds. square, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains; and around the margin of the top stood numerous statues in marble. This cylinder was probably once surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican (p. 299) is supposed to have belonged to this statue. The total height was about 165 ft. From Hadrian to Caracalla (d. 217) all the emperors and their families were interred here. When the Goths under Vitiges besieged Rome in 537, the tomb was converted into a fortress by Belisarius who had captured the city and the statues on the summit were hurled down on the besiegers. The city was at last retaken by Totila, successor of Vitiges, after another terrible siege in 546. On the fall of Totila in 552, the citadel passed into the power of Narses, the general of the eastern emperors. In 590 Gregory the Great, while conducting a procession to pray for the cessation of the plague then raging, beheld the Archangel Michael sheathing his sword above the Castello S. Angelo, in commemoration of which Boniface IV. erected the chapel of *S. Angelo inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo* (now on the staircase in the interior), and in 1740 by the present bronze statue by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of overawing the citizens. In 1379 it was almost entirely


Piazza della Sagrestia
Sagrestia
Bas.di S.Pietro in Vatic.
Piazza di S.Marta
S. Marta al Vat.
Via delle Fondamenta
Zecca
Via della Zecca
Armeria
V. d. Mosaico
V. d. Gallinella
Arco d. Pusterla
S. Maria d. Porta
Cortile del Forno
Cap. Sistina
Cimetero dei Tedeschi
Via della Sagrestia
Via dei Corridori
Via dell'Angelo Custode
Via del S. Uffizio
Pal. del S. Offizio
Stabilimento del Perro
Cortile di S. Damaso
Scala Pia
V. P.ta Cavalleggieri
V. de' Cavalleggieri
Portone di bronzo
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Piazza Rusticucci
Pal. Mari
B.S. Spirito
Pal. Accaroni
Via Cavalleggieri
Via Fabbrica di S. Pietro
Via Fabbrica di S. Pietro
Via della Fondamenta
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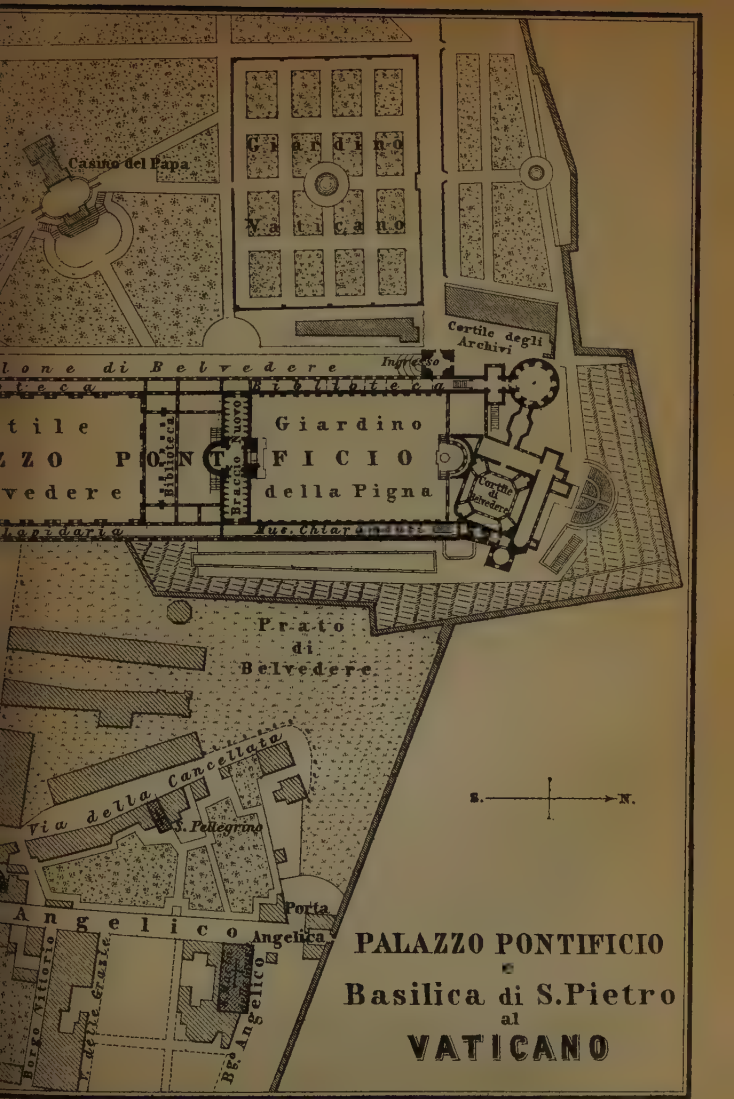
Via della Fondamenta


Casino del Papa
Giardino
Vaticano
Cortile degli Archivi
Ingresso
Biblioteca
Giardino
della Pigna
Cortile di Belvedere
Prato
di
Belvedere
Via della Cancellata
S. Pellegrino
Porta
Angelica
Borgo Vittorio
Via delle Grazie
Borgo Angelico
S.
N.
PALAZZO PONTIFICIO
Basilica di S.Pietro
al
VATICANO
160 Metri
Wagner & Debes, Leipzig.

destroyed by the Romans. From the time of Boniface IX. (who caused it to be restored by *Niccolò d'Arrezzo*) downwards the castle was held by the popes, and in 1527 Clement VII. sustained a terrible siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outworks were constructed by Urban V., and about 1500 the covered passage leading from the Vatican to the castle was added. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. Entrance by the sentinel's post, to the right of the bridge.

The Interior is shown daily at 9, 11, 1, or 3 o'clock. Permessi, available for six persons, are obtainable at the Comando di Divisione Territoriale, Via della Pilotta 24, beside the Pal. Colonna (comp. p. 174; fee ½-1 fr.). It is important to arrive punctually at the hour named in the permesso, for visitors who arrive later must immediately join the soldier who acts as guide, and have therefore only a hasty glimpse of what the more punctual members of the party have already inspected. Visitors beginning about 11 a.m. have an opportunity of watching the reception of the midday signal and the firing of the 12 o'clock gun.

The ancient entrance is seen in the court, opposite the bridge. A passage gradually ascended thence, winding round the walls in the interior, and then diverging from them to the Tomb Chamber in the centre, which is now reached partly by other approaches. This was the last resting-place of Hadrian and his family, and still contains four niches for the urns. These are now empty; but a sarcophagus of porphyry, the lid of which is now used as a font in St. Peter's (p. 276), is said to have been found here. The visitor is also shown several gloomy dungeons in which Beatrice Cenci, Cellini, Cagliostro, and others are said to have been incarcerated; former apartments of the popes; and a saloon with frescoes by Raphael's pupil *Perin del Vaga*. Fine view of St. Peter's from the summit; in front is the passage connecting the castle with the Vatican.

A quay leads to the right from the entrance of the Castle of S. Angelo to the new quarter on the *Prati di Castello*, a congeries of long and regular rows of tasteless lofty houses. Some public buildings, including a large court of law, are being erected here. At the N. end are the extensive new *Barracks of the Carabinieri*.

The following Omnibuses start from the Prati di Castello: 1. from the *Piazza Cavour* to the *Piazza Venezia* (p. 165); 2. from the *Piazza Cola di Rienzo* to the *Porta Pia* (p. 340).

The Castle of S. Angelo is adjoined on the W. by the Piazza Pia (Pl. I, 12), whence four streets diverge. In the centre, to the right and left of the fountain, are the streets called the *Borgo Nuovo* (originally constructed in 1499 as the 'Via Alessandrina' by Pope Alexander VI.) and the *Borgo Vecchio;* to the left, by the river, the *Borgo S. Spirito;* to the right the *Borgo S. Angelo*.

The usual route to the Vatican is by the Borgo Nuovo. To the right in this street is the church of *S. Maria Traspontina* (Pl. I, 9), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the ***Palazzo Giraud**, the property of Prince *Don Giulio Torlonia*, erected by Ant. Montecavallo in 1503-6, from designs by *Bramante* (p. lxiii), for Card. Adriano da Corneto; the poor portal dates from the 18th century. The W. side of the piazza is formed by the Palazzo dei Convertendi, partly built by *Bramante* for the Caprini

family from Viterbo, and purchased in 1517 by *Raphael*, who reside here until his death. The architectural style resembled that of th Pal. Vidoni (p. 188), but is quite disguised by later alterations.

To the right in the Borgo Nuovo, farther on (Nos. 101-105), i the *Pal. Ricciardi*, built for Giac. da Brescia, the physician of Leo X from a design by Bald. Peruzzi (?). We then proceed straight to th Piazza Rusticucci (Pl. I, 19), forming a kind of entrance-cou to St. Peter's.

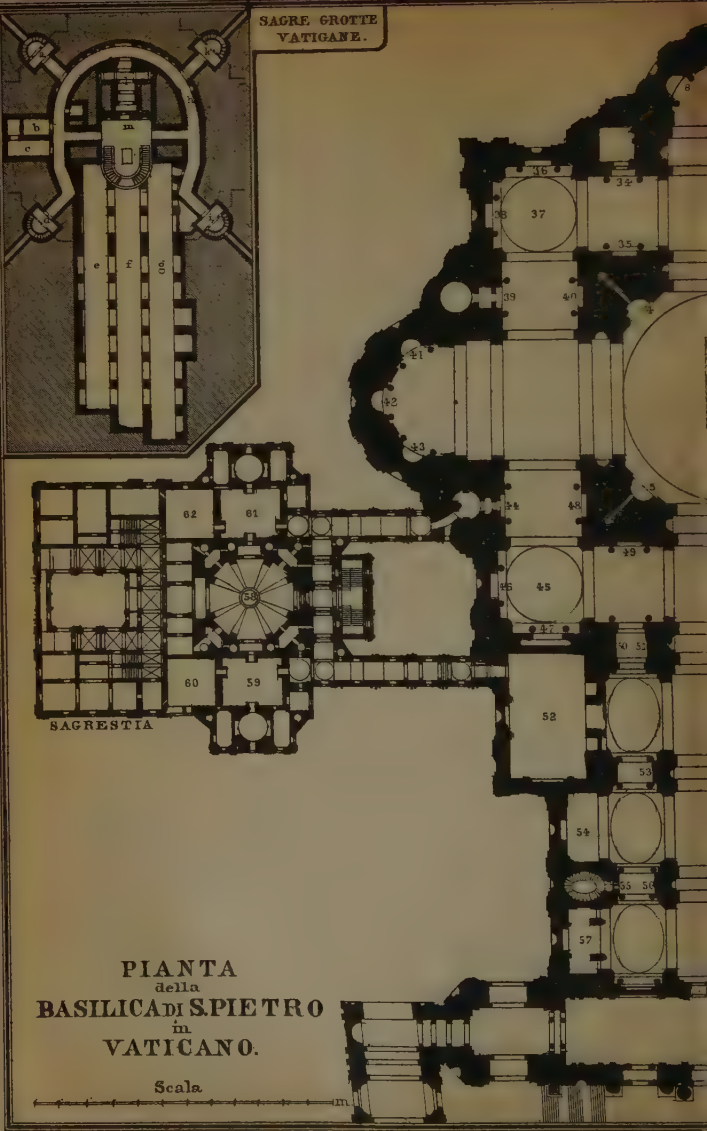
The Borgo S. Spirito, issuing from the Piazza Pia (p. 267) terminates as the *Borgo S. Michele* under the colonnades of th piazza of St. Peter. To the left in this street, by the river, is th spacious *Ospedale di S. Spirito* (Pl. I, II, 9). The building, with it striking octagonal dome, dates from the time of Sixtus IV. and i one of the most important examples of the early Renaissance i Rome. The institution was founded by Innocent III. and embraces hospital, a lunatic-asylum, a foundling-institution (shown 2-4 p.m. permesso at the office on the first floor, or in the library), a hom for girls, a refuge for the aged and infirm, and a valuable medica library (*Biblioteca Lancisiana*; adm. see p. 125). The three depart ments first mentioned can accommodate 1000, 500, and 3000 in mates respectively. The 'borgo', or settlement, of the 'Saxons' o English once lay here (comp. p. 265).

Farther on, to the left, is the church of *S. Spirito in Sassi* (Pl. II, 9), built by Antonio da Sangallo the Younger, under Paul III. the façade was added by Mascherino under Sixtus V. It belongs to th adjoining hospital and contains nothing noteworthy, except a bronz ciborium, ascribed to Palladio, over the altar. The brick campanile with its corner-pilasters, is 'perhaps, in its virile simplicity, th noblest tower of the early Renaissance'.

To the left, at the end of a side-street, rises the *Porta S. Spi rito*, whence the Lungara leads to Trastevere (see p. 313).

Near the colonnades, on the right, is *S. Lorenzo in Piscibu* (Pl. I, 9), a church of early origin, rebuilt in 1659; on the left is th small church of *S. Michele in Sassia* (Pl. II, 9), formerly the churc of the Frisians (p. 265), rebuilt last century, with the tomb of th painter Raphael Mengs (d. 1779), the friend of Winckelmann.

The **Piazza di S. Pietro, the imposing space in front of St Peter's, is in the form of an ellipse, adjoined by an irregular quadri lateral on the side next the church. It is enclosed by the hug colonnades erected in 1667 by *Bernini*. The length (including th Piazza Rusticucci) to the portico of the church is 366 yds.; greates breadth 260 yds.. Each of the colonnades contains four series o Doric columns. Three covered passages, the central of which ha space for two carriages abreast, are formed by 284 columns an 88 buttresses. On the balustrades above are placed 162 statues o saints in Bernini's style. The cost of the construction amounted t 850,000 scudi (184,000 *l.*); the pavement, laid by Benedict XIII.



Geograph. Anstalt von

Spiegazione de' numeri.

1. Statua di S. Pietro
2. _____ di S. Longino
3. _____ di S. Elena
4. _____ di S. Veronica
5. _____ di S Andrea
6. _____ di Pio VI.
7. Sepolcro di Urbano VIII.
8. _____ Paolo III.
9. Musaico (S. Pietro)
10. La Pietà del Michelangelo
11. Monumento di Leone XII.
12. _____ di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Innocenzo XII.
15. _____ della contessa Matilda
16. Cappella del Sagramento
17. Sepolcro di Sisto IV.
18. _____ di Gregorio XIII.
19. _____ di Gregorio XIV.
20. Comunione di S. Girolamo (Domenichino).
21. Cappella Gregoriana
22. Sepolcro di Gregorio XVI.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Messa di S. Basilio (Sublegras)
26. Quadro di Caroselli
27. _____ di Valentin
28. _____ di Poussin
29. Monumento di Clemente XIII:
30. Altare della Navicella
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. _____ di Alessandro VIII.
35. S. Pietro guarisce il paralitico (Marcini)
36. Altare di S. Leone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II, III e IV.
39. Monumento di Alessandro VII.
40. Caduta di Simone Mago (Vasari)
41. S. Tommaso (Camuccini)
42. Sepolcro di Palestrina
43. S. Francesco (Domenichino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno.
47. Sepolcro di Pio VII.
48. Morte di Anania e Zaffira (Roncalli)
49. Trasfigurazione di Raffaello (musaico)
50. Sepolcro di Leone XI.
51. _____ d'Innocenzo XI.
52. Cappella del Coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina Sobieski
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale.
58. Sagrestia comune.
59. _____ dei canonici
60. Stanza capitolare
61. Sagrestia de' beneficiati
62. Tesoro della chiesa

Wagner & Debes, Leipzig.

S. Pietro in Vaticano. Disegno di Bramante.

alone cost 88,000 scudi. The effect is striking, and the piazza forms a fitting approach to the largest church in Christendom.

The great *Obelisk* in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula and placed in the Vatican Circus, where it stood upon the 'spina' (comp. p. 278). It is the only monument of the kind at Rome which has never been overthrown.

Under Sixtus V. in 1586 the obelisk was removed on rollers from its original position, and on 10th Sept. erected under the superintendence of *Domenico Fontana* on its present site. Representations of this extremely difficult undertaking are frequently seen. It is related that Fontana in the construction of his apparatus had omitted to allow for the tension of the ropes produced by the enormous weight, and that at the most critical moment, although silence was imposed on the bystanders under pain of death, one of the 800 workmen, the sailor Bresca of San Remo, shouted: 'Acqua alle funi!' (water on the ropes), thus solving the difficulty. As a reward, his relations (of Bordighera near S. Remo) were granted the privilege of providing the palm-branches for St. Peter's on Palm Sunday.

On the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome *Fountains*, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the foci of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's, formerly stood the statues of SS. Peter and Paul which are now at the entrance to the Sacristy (p. 276), and were replaced under Pius IX. by works of De Fabris and Tadolini.

Omnibuses to the *Piazza Mignanelli* (Piazza di Spagna), see p. 137. — Tramway to *Piazza Venezia*, see No. 8, p. 2 of the Appendix.

To the right, at the end of the colonnades, is the *Portone di Bronzo*, the entrance to the *Vatican*, where the Swiss guard is stationed (p. 279).

b. **St. Peter's (S. Pietro in Vaticano).

The *Church of St. Peter*, like S. Giovanni in Laterano, S. Paolo, S. Croce, S. Agnese, and S. Lorenzo, is said to have been founded by the *Emp. Constantine* at the request of *Pope Sylvester I.* (p. xxxi). It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have suffered martyrdom, and it contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with colonnades and was surrounded with smaller churches, chapels, and monasteries. The interior was sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received here the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here.

In the course of time the edifice had at length become so damaged that *Nicholas V.* (p. lxi) determined on its reconstruction, and in

1450 began the tribune, from the design of the Florentine *Bernardino Rossellino*. According to this design, the church was to have the form of a Latin cross (*i.e.*, with one arm longer than the others), and the choir was to be rounded internally, and to form half of a hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts of the old church. The walls had risen to a height of 4-5 ft. only when the work was interrupted by the death of the pope (1455).

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to erect a tomb for himself during his own lifetime (p. lxiii), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted another, that the church itself should be altered, and that the beginning of Rossellino's building should be utilised; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved to erect an entirely new edifice. The tradition, that Julius II. had invited numbers of architects, including *Giuliano da Sangallo*, to submit designs, and that Bramante, who came from Lombardy, was the successful competitor, is probably true. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered into the lists, and particularly to the assiduity with which Bramante revised, corrected, and perfected his designs. His aim seems to have been to crown a substructure like the Basilica of Constantine (p. 222) with a superstructure like the Pantheon. He intended the new church to be in the form of a Greek cross covered with a gigantic central dome, with rounded choir and transept, and an aisle adjoining each of the dome pillars and ending in small cupolas at the corners, while the entrances were to be in the axes of these aisles, opening outwards in the form of tunnel-vaulted porches (comp. Plan). The foundation-stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the large plan).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. After Bramante's death (d. 1514) *Raphael* was entrusted with the superintendence of the work, and was assisted by *Giuliano da Sangallo* (d. 1516), *Fra Giocondo da Verona* (d. 1515), and (after 1518) *Antonio da Sangallo the Younger*. The great age of the second and the third, and the early death of Raphael (d. 1520), were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo the Younger* (1520-46) and *Baldassare Peruzzi*

The original of Bramante's ground-plan is preserved in the collection of architectural drawings in the Uffizi at Florence (No. 3).

of Siena (d. 1536), and Michael Angelo (1546-64). This last distinguished himself by rejecting the innovations of Ant. da Sangallo, and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columns, and terminating in a pediment, but this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern, a task which was executed by *Giacomo della Porta* and *Carlo Fontana*. Notwithstanding the vastness of its dimensions, the dome presents a marvellously airy and symmetrical appearance.

After the death of Michael Angelo the building of the church was continued by *Vignola*, *Pirro Ligorio*, and *Giacomo della Porta*. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced a momentous alteration. Reverting to the idea of a Latin cross, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. The effect of the dome, as contemplated by Bramante and Michael Angelo, is thus entirely lost except from a distance; from the spectator standing in the piazza of St. Peter the drum supporting the dome vanishes behind the façade. *Bernini*, who succeeded Maderna in 1629, finished the building. He designed two campanili to be erected on each side of the church, but the only one which was built had to be removed owing to the insecurity of the foundation.

The new church was consecrated by Pope Urban VIII., on 18th Nov. 1626, on the 1300th anniversary of the day on which St. Sylvester is said to have consecrated the original edifice. — By the end of the 17th cent. the cost of building St. Peter's had amounted to upwards of 47 million scudi (nearly 10,000,000*l.*), and the present expense of its maintenance is about 7500*l.* per annum. The new sacristy, erected by Pius VI., cost 900,000 sc. (about 180,000*l.*).

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, if not the most beautiful church in the world; its area is about 18,000 sq. yds., while that of the cathedral at Milan is 10,000, St. Paul's at London 9350, St. Sophia at Constantinople 8150, and Cologne Cathedral 7400 sq. yds.

The measurements are variously stated, but the following are approximately accurate. Length of the interior measured on the pavement 205 yds., or including the walls 213 yds.; length of St. Paul's in London 170 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; S. Paolo Fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 150 ft.; breadth of nave in front 29 yds., and at the back, near the tribune 26 yds.; length of transept inside 150 yds. — The Dome, from the pavement to the summit of the lantern, is 403 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns.

The FAÇADE, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long and 165 ft. high, and is approached by a flight of steps. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. high. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse in the piazza (discontinued since 1870).

The PORTICO, 78 yds. in length, 14½ in width, and 66 ft. in height, is admirably decorated, the magnificent stucco-ornamentation of the ceiling being especially noteworthy. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is St. Peter on the sea, termed '*La Navicella*', a mosaic after *Giotto* (1298), formerly inethe entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provenzale* and *Franc. Beretta* and entirely modernized. A copy of the original is preserved in S. Maria della Concezione in the Piazza Barberini (p. 139). — At the ends of the portico are equestrian statues; on the left, Charlemagne by *Cornacchini*, on the right, Constantine the Great by *Bernini*. The latter is concealed by the side-door which is always kept shut, and can be seen only from the Scala Regia, on the other side (p. 279). — Of the five doors of the church that on the extreme right is called the PORTA SANTA, indicated by a cross, and is only opened in the years of jubilee (every 25 years; but the last celebration was in 1825). The great CENTRAL ENTRANCE is closed by the brazen *Doors which Eugene IV. caused to be executed in 1439-45 by *Ant. Filarete* (p. lxii) after the model of those of S. Giovanni at Florence. The Christian subjects represented on the main panels contrast strangely with those on the surrounding ornamental borders, such as Phrixus and Helle on the ram, Europa on the bull, Ganymede carried off by the eagle, Leda and the swan, etc.

While the exterior of St. Peter's is open to criticism, the **INTERIOR, notwithstanding its meretricious enrichments (sculptures by Bernini and his contemporaries, coloured marble incrustation of the walls, and niches formed in the principal pillars by the same master), is strikingly impressive; and the effect is produced not so much by the vastness, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the tunnel-vaulting must also be ascribed.

On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, and beyond it are stones on which are inscribed the length of several other large churches (see p. 271; half obliterated). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded tunnel-vaulting of the ceiling. The niches of the pillars here and in the other parts of the church contain baroque statues of the founders of various orders. By the first two pillars of the nave are two holy water basins supported by colossal putti. The pave-

ment, like the walls, consists entirely of coloured marble, inlaid from designs by *Giac. della Porta* and *Bernini*. — By the fourth pillar to the right is the sitting *Statue of St. Peter in bronze (Pl. 1), on a throne of white marble beneath a canopy, a work of the 13th cent. (?), brought by Paul V. from the destroyed monastery of S. Martino al Vaticano. The right foot is almost entirely worn away by the kisses of devotees; in front of it two large candelabra. Above is a mosaic portrait of Pius IX., commemorating the 25th anniversary of his accession to the papal see, 16th June, 1871.

The magnificent and plainly decorated DOME rests on four huge buttresses, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2) by *Bernini* and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4) by *Mocchi* and St. Andrew (5) by *Duquesnoy;* above them are the four loggie of Bernini, where the greatest relics are exhibited on high festivals, on which occasions the loggie may be entered by none but the canons of St. Peter's. Above these are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscriptions in mosaic letters 6 ft. high on a blue ground: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* The sixteen ribs of the vaulting of the dome are decorated with gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after *Cav. d'Arpino.*

Beneath the dome rises the imposing, but tasteless bronze CANOPY ('Baldacchino') borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of the metal taken from the Pantheon (p. 180). It is 95 ft. in height, including the cross, and weighs about 93 tons. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope alone reads mass on high festivals. It stands immediately over the *Tomb of St. Peter.* The CONFESSIO, constructed by *C. Maderna* under Paul V., is surrounded by 89 ever-burning lamps. The descent to it is by a double flight of marble steps. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps (6) is the beautiful statue of Pius VI. in the attitude of prayer, by *Canova*, 1822.

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the mediocre bronze *Cathedra Petri* of *Bernini*, which encloses the ancient wooden episcopal chair of St. Peter. About 109 tons of metal were used in its construction. On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini;* on the left (8) that of Paul III. (d. 1549) by *Gugl. della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice. The names of the bishops and prelates

who in 1854 accepted the dogma of the immaculate conception of the Virgin were engraved by order of Pius IX.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in S. Maria degli Angeli (p. 145), others in the Vatican Gallery, are replaced by copies in mosaic.

Right Aisle. Over the 'jubilee-door' St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. — The (1st) Chapel della Pietà (10) contains a celebrated ***Pietà* by *Michael Angelo*, an early work, executed in 1498 at the instance of the French Cardinal Jean de Villiers de la Grolaie. The Madonna is seated on the broad stones of the Cross, with her right arm supporting the shoulders of the dead Christ, who lies in her lap with relaxed limbs and head leaning slightly back. Neither the grief of the Mother nor the effect of death on the Son detracts from the ideal beauty imparted to them by the artist. This masterpiece was produced under the direct influence of classic art, and the depth and truth of the conception are mirrored in the exquisite finish of the execution. This chapel also contains, to the left, a large early-Christian sarcophagus, in which, according, to the inscription, *Junius Bassus*, prefect of the city (d. 395), was buried. It was discovered in 1595 during the rebuilding of St. Peter's. To the right is a column which tradition affirms to have been brought from the Temple at Jerusalem, and which served Bernini as a model for the twisted pillars of the Baldacchino. — Adjacent, to the right under the arch, is the monument (11) of Leo XII., erected by Gregory XVI., by *De Fabris;* to the left, cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith (p. 317). The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after *Domenichino*. Under the next arch are the monuments of (r.) Innocent XII. by *Fil. Valle* (14), and (l.) the Countess Matilda of Tuscia (d. 1115) by *Bernini* (15), executed by order of Urban VIII. who had transferred her remains from Mantua hither. On the right the (3rd) Chapel of the Holy Sacrament (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona;* right, the finely executed *Monument (17) of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus) is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi;* left, the plain sarcophagus (19) of Gregory XIV. Opposite, over the altar by the principal buttress, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the right, the Gregorian Chapel (21), erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of over 80,000 scudi; here to the right is the monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); be-

low it a relief, representing the dissemination of Christianity. Above the altar is the Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory of Nazianzus (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the Mass of St. Basilius, after *Subleyras.*

The RIGHT TRANSEPT was used by the Œcumenical Council for its meetings in 1870. By the tribune, three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Nic. Poussin* (28; Martyrdom of St. Erasmus).

PROLONGATION OF RIGHT AISLE. Under the arch: right, Monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova;* figure of the pope and the two lions worthy of inspection; left, altar of the Navicella (30) with Christ and Peter on the sea, after *Lanfranco.* Right, the CHAPEL OF THE ARCHANGEL MICHAEL (31), the archangel after *Guido Reni;* in a straight direction, Burial of St. Petronilla (32), after *Guercino.* Under the (left) following arch: right, monument (33) of Clement X.; left, Raising of Tabitha by Peter, after *Costanzi.* — We now pass the principal tribune, and enter the —

W. DIVISION OF LEFT AISLE. Immediately on the right is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di S. Martino;* left, Healing of the lame man by Peter and John (35), after *Mancini;* farther on, right, the altar (36) of Leo I., with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly revered Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the left, we first perceive on the right, over the small door (of egress), the unattractive monument (39) of Alex. VII. (d. 1667) by *Bernini.* Opposite is an altar (40) with an oil-painting (on slate) by *Fr. Vanni*, Punishment of Simon Magus.

The LEFT TRANSEPT, with its tribune and three altars, is next entered. It contains confessionals for eleven different languages, as the inscriptions indicate. By the pillar of S. Veronica, below the statue of S. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the right, St. Thomas (41), by *Camuccini;* in front of that in the centre, the tomb (42) of the great composer Pier Luigi da Palestrina (1524-94; p. 381), whose works are still performed in St. Peter's; altar-piece, Crucifixion of Peter, after *Guido Reni;* left, St. Francis (43), after *Domenichino.* The portal of gray marble to the right under the following arch (44) leads to the Sacristy (p. 276); above it the monument of Pius VIII. by *Tenerani.* To the left (48), Death of Ananias and Sapphira, after *Roncalli.* From this point the effect

of the dome, tribune, and transept collectively is best appreciated. Then the Clementine Chapel (45), erected by Clement VIII. (1592-1605): below the altar (46) on the right reposes Gregory I., the Great (590-604); altar-piece after *Andr. Sacchi;* facing us, the monument (47) of Pius VII. (d. 1823), by *Thorvaldsen*, erected by Cardinal Consalvi. — We now turn to the left, and perceive below the arch, on the left, the mosaic copy of Raphael's Transfiguration (49), four times the size of the original (p. 294). — Opposite, to the right, begins the —

Left Aisle. Here, under the arch on the right, the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of the recantation of Henry IV. of France; left, monument (51) of Innocent XI. (d. 1689) by *Carlo Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large Choir Chapel (52), gorgeously decorated by *Giac. della Porta* with stucco and gilding, contains the tombstone of Clement IX. (d. 1721) and two organs. Here on Sundays ceremonies accompanied by beautiful musical performances frequently take place; ladies only admitted when provided with black dress and veil, gentlemen also in black (evening-dress); others must remain outside the railing. — Beneath the next arch, to the right, over the door, is the tomb in which the most recently deceased pope rests until the completion of his tomb and monument elsewhere. To the left, the *Monument (53) of Innocent VIII. (d. 1492, by *Ant.* and *Pietro Pollajuolo* (1498). On the right an altar (54) with the Purification of the Virgin, after *Romanelli.* Under the arch to the right, over the door which leads to the dome, the eye of the English traveller will rest with interest upon the monument (55) of Maria Clementine Sobieski (d. 1735 at Rome), wife of Charles Edward, the young Pretender, and to the left the tomb (56) of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward, and Henry, better known as Cardinal York. In the last chapel (57) on the right is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian (p. 267). Over the altar, Baptism of Christ, after *Maratta.*

The Sacristy (entrance by the grey marble portal mentioned at p. 275, ground-plan 44; visited most conveniently 9-11 a.m.), erected in 1775 by Pius VI. from designs of *Carlo Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, executed in 1461-62 by *Paolo Romano*, and formerly in the Piazza of St. Peter (p. 268). The central octagonal chapel, Sagrestia Comune (58), is embellished with eight columns of bigio from the villa of Hadrian near Tivoli. A chorister (½ fr.) may be found here to show the others. Left, the Sagrestia dei Canonici (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a Madonna and Child by *Giulio Romano.* Adjacent is the —

Stanza Capitolare (60), containing interesting pictures from the old Confessio, by *Giotto*: Christ with Cardinal Stefaneschi; Crucifixion of Peter, a good example of Giotto's dramatic power; Martyrdom of St. Paul;

on the back, Peter enthroned; SS. Andrew, John, Paul, and James; on the predella (by the window), Madonna and Apostles. 'This work alone would entitle Giotto to be regarded as the founder of a new school of painting' (C. & C.). This Stanza also contains fragments of the °Frescoes by *Melozzo da Forlì* from the former tribune of SS. Apostoli (p. 173): angels with musical instruments and several heads of apostles. On the right, the —

Sagrestia de' Beneficiati (61), with a ciborium by *Donatello* (containing a ruined painting by *Memmi*) and an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the Treasury (62) of St. Peter's, containing jewels, candelabra attributed to *Benvenuto Cellini*, the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the Archives of St. Peter's with ancient MSS., *e.g.* Life of St. George, with admirable miniatures by *Giotto* (?); also a few classical authors. The archives are shown only by special permission.

The Sagre Grotte Vaticane (or crypt), consisting of passages with chapels and altars beneath the pavement of the present church, are at present not open to visitor. Entrance, see ground-plan, *a*.

The **Grotte Nuove**, situated under the dome, consist of a corridor in the form of a horse-shoe, which encloses the Confessio. In the four great buttresses which support the dome, steps descend to as many Chapels: *a*. St. Veronica, *k*. St. Helena, *i*. St. Longinus, *d*. St. Andrew. — In the Chapel of S. Maria de Porticu (*b*), to the right by the entrance, is St. Matthew, on the left, St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the portico of the old church, much injured. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the Chapel of S. M. Pregnantium (*c*), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto*. Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the right, a Madonna with St. Peter and St. Paul (*h*) by *Mino da Fiesole*. Reliefs from the tomb of Paul II. (see below): Hope, Faith, Charity, and the Last Judgment. On the left, by the sides of the entrance to the Confessio, marble reliefs (*m*) of the martyrdom of SS. Peter and Paul, from the tombstone of Sixtus VI. The Confessio, or Chapel of SS. Peter and Paul, in the centre of the circular passage, is richly decorated with stucco, gold, and jewels. Over the altar, which was consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th century.

The **Grotte Vecchie** are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes from the old church. In *e*. those of Nicholas I. (d. 867), Gregory V. (Bruno, a German; d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f*. that of Alexander VI. (d. 1503). In *g*. those of Hadrian IV. (Nicholas Breakspeare, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early-Christian sarcophagus; Pius III. (d. 1503); Boniface VIII. (d. 1303); Nicholas V. (Thomas of Sarzana, d. 1455); Paul II. (d. 1471), by *Mino da Fiesole* and *Giov. Dalmata;* Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early-Christian sarcophagus; and Cardinal Fonseca (d. 1422).

For the *Ascent of the Dome (see pp. 126, 127) a permesso is required, and may be obtained in the 'Rev. Fabbrica di S. Pietro', Via della Sagrestia 8 (first floor). Visitors knock at the door in the left aisle (Pl. 55). An easy spiral staircase ascends to the roof. The walls bear memorial-tablets of royal personages who have performed the ascent. On the roof a number of domes and small struc-

tures are seen, some of which serve as dwellings for the workmen and custodians.

One of the eight octagonal chambers in the piers which support the dome contains a model of the church by *Michael Angelo* and his predecessor *Ant. da Sangallo the Younger*, for admission to which a separate permesso obtainable by special recommendation only, must be procured.

The Dome rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the drum affords a striking view of the interior. An easy staircase ascends between the outer and inner domes to the *Lantern*, which commands a view of the whole church and its environs. A perpendicular iron ladder ascends to the copper ball on the summit, which can contain 16 persons, but affords no view; the ascent is not worth the trouble, and is quite unsuitable for ladies.

Ascending by St. Peter's, to the left beyond the colonnades (way to the Vatican gallery of statues, see p. 297, and Plan, p. 268), we reach, near the sacristy, a slab in the pavement marking the former site of the obelisk mentioned on p. 269. To the left is the Cimetero dei Tedeschi, the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Adjacent is the church of *S. Maria della Pietà in Campo Santo*, adjoining which is the German and Flemish refuge for pilgrims.

Near it is situated the *Palace of the S. Offizio*, or Inquisition, now a barrack. That tribunal was established in 1542 by Paul III. and this edifice was assigned to it by Pius V.

c. The Vatican.

The *Vatican Palace*, the largest in the world, was originally a dwelling-house for the popes, erected by Symmachus (p. 265) near the anterior court of the old church of St. Peter, and afterwards gradually extended. Charlemagne appears also once to have resided here. This building having fallen to decay during the tumults of the following centuries, Eugene III. erected a palace near St. Peter's, which was greatly enlarged, mainly by Nicholas III. The Vatican did not, however, become the usual residence of the popes until after their return from Avignon, when the Lateran was deserted. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 John XXIII. constructed the covered passage to the castle of S. Angelo. In 1450 Nicholas V. (p. lxi), with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and residences of the cardinals. The small portion completed by him, afterwards occupied by Alexander VI. and named

Torre Borgia, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and in 1484-92 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court. The *Loggie* round the Cortile di S. Damaso were also constructed by Bramante. In 1540 Paul III. founded the *Pauline Chapel*, and Sixtus V. the *Library* (which divided Bramante's large court into two parts, the Cortile di Belvedere and the Giardino della Pigna) and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Alexander VII. restored the *Scala Regia* (see below); Pius VI. erected the *Sala a Croce Greca*, the *Sala Rotonda*, and the *Sala delle Muse*, Pius VII. the *Braccio Nuovo* for the sculptures, and Pius IX. closed the fourth side of the Cortile di S. Damaso by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now possesses 20 courts, and is said to comprise 11,000 (?) halls, chapels, saloons, and private apartments. By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality.

The Principal Entrance to the Vatican (*Portone di Bronzo*) is at the end of the right colonnade of the Piazza of St. Peter, where the Swiss guard is posted (no fee). Straight in front is the picture-gallery, see below. The steps to the right (*Scala Pia*), originally uncovered, but altered by Pius IX., lead to the Cortile di S. Damaso, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Loggie* from the Loggie of *Bramante* (p. lxiii) by which it is bounded on three sides. On the right is the wing occupied by the Pope. On the left a door with the inscription *Adito alla Biblioteca ed al Museo* (available for readers in the library only).

Apartments not usually shown at present are enclosed within square brackets in the following description. — The ciceroni who proffer their services at the entrance are to be avoided; their services are useless.

A. Cappella Sistina. Raphael's Stanze and Loggie. Picture Gallery. Raphael's Tapestries.

(Comp. Plan, p. 294.)

Admission, see pp. 126, 127. *Permessi*, each admitting 5 pers. and available for one day, are obtainable at the principal entrance (*Portone di Bronzo*, see above), and must be shown on request in the various departments. Sticks and umbrellas must be given up. Gratuities are not necessary except for the Capella di Niccolo V., and perhaps for a long stay in the Sistine Chapel. Catalogue of the picture-galleries and decorative paintings by the Conservatore *Ercole Massi*, in Ital. 2 fr., Engl. 4 fr., abridgment in French 2 fr.

We proceed from the principal entrance (see above) straight on to the Scala Regia, a magnificent flight of steps, constructed by

Ant. da Sangallo the Younger, and restored by *Bernini* under Alexander VII., covered with tunnel-vaulting borne by Ionic columns. We mount these steps and pass through a door to the *Staircase on the Right*, which ascends to the first floor, where we are admitted by a side-entrance to the Sistine Chapel (see below), indicated by an inscription. On the second floor are Raphael's Stanze and Loggie (p. 284), and on the third (accessible from the Loggie) the picture-gallery (p. 292).

The ****Sistine Chapel** was erected under Sixtus IV. by *Giov. de' Dolci* in 1473; length 133 ft., width 45 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the long walls was formerly hung with Raphael's tapestry (p. 294) at festivals, while the upper part is decorated with interesting *Frescoes, executed about 1481-83 by the most celebrated Florentine and Umbrian masters of the period (p. lxi; best light in the morning). These represent incidents from the life of Christ (right) and Moses (left) arranged in the early ecclesiastical manner, in parallel scenes of promise and fulfilment. The two series begin at the altar, and meet on the entrance-wall. Left: 1. (by the altar) *Pinturicchio* (not *Perugino*), Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; *2. *Sandro Botticelli*, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. *Cosimo Rosselli*, Pharaoh's destruction in the Red Sea; 4. *C. Rosselli*, Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. *S. Botticelli*, Destruction of the company of Korah, and of the sons of Aaron; *6. *Luca Signorelli*, Moses as a lawgiver, Investiture of Aaron, Mourning over the body of Moses, with boldly drawn male figures. — Right: 1. *Pinturicchio* (not *Perugino*), Baptism of Christ; 2. *S. Botticelli*, Christ's Temptation (vigorous and finely individualised); *3. *Dom. Ghirlandajo*, Vocation of Peter and Andrew, in a dignified and severe monumental style; 4. *C. Rosselli*, Sermon on the Mount, Cure of the leper; *5. *Perugino* (who, according to Vasari, was assisted by *Bartol. della Gatta*), Christ giving the keys to Peter, one of the master's finest monumental works, in spite of defects in the composition; 6. *C. Rosselli*, Last Supper. — The frescoes on the entrance-wall — Resurrection of Christ, originally by *D. Ghirlandajo*, and Contest of the Archangel Michael for the body of Moses, by *Salviati* — were renewed by *Arrigo Fiammingo* and *Matteo da Lecce* by order of Gregory XIII. — On the pillars between the windows 28 popes by *Sandro Botticelli*, not easily distinguishable. — The place of honour at the altar, before Michael Angelo painted his Last Judgment (p. 283), was occupied by three frescoes by Perugino: the Finding of Moses, Coronation of the Virgin, and Adoration of the Magi.

The ****Ceiling** (p. lxiv; mirrors provided by the custodian) was

begun by *Michael Angelo* on 10th May, 1508, and, as proved by existing documents, completed in October, 1512 (although the master's biographers have stated that he executed the work 'in 22 months'). Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael are to be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of uniformity of thought and compactness of composition must be awarded to the ceiling-painting, and these attributes are the more worthy of admiration, as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance, as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the CENTRAL SCENES may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the *2nd Section* he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his face, and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is pourtrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the *3rd Section* God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section* the creation of man is represented, and God is seen with outstretched arm and hand, as if prescribing to Adam what to do, and what to abstain from (more correctly, God causing life to stream through

Adam's limbs by touching him with his forefinger). With his other arm he encloses a group of angels (the figure immediately behind the shoulder of the Father bears distinctly female features, and it is a not improbable conjecture that the master meant here to represent the uncreated Eve). — In the *5th Section* God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the *6th Section* the Demon, in human form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* the sacrifice of Abel and Cain (rather Noah's thank-offering) is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water, and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the *9th Section*, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'. Michael Angelo painted the last-named scenes first, and the figures are on a smaller scale than in the others.

On the lower part of the vaulting are the Prophets and Sibyls in earnest contemplation, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah*, in a profound reverie; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythraean Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6. (over the door) *Zacharias*, turning the leaves of a book; 7. *Delphian Sibyl*, with an open scroll; 8. *Isaiah*, his arm resting on a book, absorbed by divine inspiration; 9. *Cumaean Sibyl*, opening a book; 10. *Daniel*, writing; 11. *Libyan Sibyl*, grasping an open book; 12. (above the Last Judgment) *Jonah*, sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery.

But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four cornerarches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, king Ahasuerus, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

In 1534-41 under Paul III., nearly 30 years later than this ceiling, Michael Angelo painted on the altar-wall the *Last Judgment, 64 ft. in width and 32 ft. in height (p. lxiv). Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his passion; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies to Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on the same account, was persuaded, instead, to cause some of the figures to be partly draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi* in the 18th cent., whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sistine Chapel (see pp. 123, 124).

The **Sala Regia**, which is opened by the custodians of the Sistine Chapel on special request, was originally built by *Ant. da Sangallo the Younger*, as an entrance hall to the Sistine Chapel, and destined for the reception of foreign ambassadors. The stucco decorations of the ceiling are by *Perin del Vaga*, and those over the doors by *Daniele da Volterra*.

The mediocre Frescoes of *Vasari*, *Salviati*, and the *Zuccheri*, represent, according to the titles inscribed below them: on the window-wall, to the right, scenes from the Night of St. Bartholomew (the inscription *Stragis Hugenottorum*, etc., which was once under them, has been obliterated). On the wall opposite the entrance, the door in which leads to the Sistine, the Alliance of the Spanish and Venetians with Paul V., Battle of Lepanto in 1571; on the end-wall, Gregory VII. absolving the Emp. Henry IV. (door

to the Pauline), Conquest of Tunis. On the entrance-wall, Gregory XI. returning from Avignon, Alexander III. absolving Fred. Barbarossa.

The **Sala Ducale,** which adjoins the Sala Regia, constructed by *Bernini*, is decorated with frescoes and landscapes by *Bril*.

From the Sala Regia a door to the left, with the inscription '*Paulus III. P. M.*', leads into the **Pauline Chapel** *(Cappella Paolina)*, built in 1540 by *Antonio da Sangallo the Younyer* for Paul III. Here also are two frescoes by *Michael Angelo*, painted by him at a very advanced age: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter. The other pictures are by *Lor. Sabbatini* and *F. Zucchero*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.

We follow the staircase mentioned at p. 280, passing the present entrance to the Sistine Chapel, and ascend thence to the left 63 steps, to the second floor, where we knock at the white door, through which Raphael's Stanze and Loggie at present are entered from the back. — In front and to the right are two rooms with indifferent modern pictures by Roman artists, chiefly representing scenes from the lives of persons canonised by Pius IX. The room to the right also contains a picture representing the Relief of Vienna in 1683 by John Sobieski, by *Matejko*, presented by Poles in 1884. We traverse that to the right, and then a saloon, the *Sala dell' Immacolata*, decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854 (comp. p. lxxii). The magnificent cabinet in the centre, which was presented to Pius IX. in 1878 by the French clergy, contains the text of the dogma, translated into many languages. — The door in a straight direction leads to the first of —

****Raphael's Stanze.** The frescoes executed by *Raphael* in 1508-1520 in the papal state-apartments (*Stanze* or *Camere*) of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling-paintings in the Cappella Sistina (p. 281). The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Sodoma*, and other painters of Umbria and Siena. These were joined by the young Raphael, who had probably been introduced by Perugino, and who soon became so prominent among his fellows, that the work was entrusted to him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. The earliest pictures in the first and second stanze are almost the

only ones by Raphael's hand. For each of these paintings he received 1200 gold scudi (nearly 500 *l.*). They were seriously injured during the plundering of Rome in 1527, but were restored by Carlo Maratta under Clement XI. (comp. also pp. lxv, seq.).

I. Stanza dell' Incendio, which we enter first, is the third in chronological order. The frescoes were completed in 1517, but only the Incendio del Borgo was actually executed by Raphael; the others were painted from his designs and under his supervision. — The Ceiling Paintings (angels and saints) are by *Perugino*. — The Mural Paintings represent scenes from the reigns of Leo III. and Leo IV.

Over the window: 1. Oath of Leo III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, by *Perin del Vaga*.

To the right of this, on the exit-wall: 2. Victory of Leo IV. over the Saracens at Ostia, executed by *Giov. da Udine*. The pope is represented as Leo X., accompanied by Card. Julius de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire.

*3. Incendio del Borgo, conflagration of the Borgo, whence the name of the room. The apparently ungrateful task of painting a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their goods, and the half-paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing the aged Anchises on the back of Æneas, the classical derivation of which justifies the powerful delineation of the limbs. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time.

Below: Godfrey de Bouillon and Aistulf.

4. Coronation of Charlemagne in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

II. *Stanza della Segnatura, so named from the fact that the papal indulgences were signed and sealed here. The frescoes in this apartment, begun by Raphael in 1508, at the age of 25, were the

first works of the master in the Vatican. They were completed in 1511. The sections of the vaulting of the apartment had already been arranged by *Sodoma*. On the four circular and quadrangular spaces Raphael painted allegorical figures and Biblical and mythological scenes, which in connection with the paintings in the large lunettes are symbolical of the four principal spheres of intellectual life.

Ceiling Paintings. 1. Theology *(divinarum rerum notitia)*, a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man; 2. Poetry *(numine afflatur)*, crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas; 3. Philosophy *(causarum cognitio)*, with diadem, two books (natural and moral science) and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies; 4. Justice *(jus suum unicuique tribuit)*, with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. The Disputa. This name continues to be applied to this painting, although it is based on a misunderstanding and error. The scene represented is not a dispute about the doctrine of transubstantiation, as commonly supposed, the monstrance with the host on the altar being merely intended as a clue to the nature of the subject, and as a symbol of the church. The scene is rather to be defined as the *Glorification of the Christian Faith*. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, see heaven open, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the upper half is Christ enthroned, attended by the Madonna and the Baptist; above him hovers the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at each side of whom are two angels holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are arranged alternately, and the heroes of the Old Testament at the same time represent the epochs of the world. To the left of the spectator sit *St. Peter*, *Adam*, *St. John the Evangelist*, *David*, *St. Lawrence*, and a half-concealed personage from the Old Testament (a prophet?); on the right, *St. Paul*, *Abraham*, *St. James*, *Moses*, *St. Stephen*, and lastly an armed hero of the Old Testament. — In the lower half the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture; to the left *St. Gregory* and *St. Jerome;* on the right *St. Augustine* and *St. Ambrose*. From a very early period attempts have been made

to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Domenicus and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Lira. The figure in the antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Anacletus* and *Innocent III.* These, however, are mere conjectures; and as Raphael has clothed these figures in an ideal costume, he seems to desire chiefly to emphasize their purely human psychological traits of character. The artist has also shown his independence by introducing several of his contemporaries. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from him by an old man, appears the head of *Savonarola*.

In the space below the picture (added by *Perin del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The Parnassus (to the right of the Disputa). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to Giacomo Sansecondo, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him easier when playing the violin than the lyre. Around Apollo are grouped the nine *Muses*, forming with him a compact central group. The imposing figure of the blind *Homer*, on the left, next arrests our attention. The tones of the god have so inspired him, that he begins to sing. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognizable, and the front figures in the opposite group are called *Pindar* and *Horace*. The personages behind are evidently contemporaries of Raphael, whose names cannot now be ascertained.

Below, in grisaille: left, Alexander the Great causes the poems of Homer to be placed in the grave of Achilles; right, Augustus prevents the burning of Virgil's Æneid.

Under the Philosophy: 3. The so-called School of Athens (a name not originally applied to the work), the companion to the Disputa, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of

believers, here to an *Assembly of Scholars*. The scene is not divided between heaven and earth, as in the case of the Disputa, but is confined to earth alone; while at the same time, as in the Disputa, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have been designed by Bramante), which forms the most admirable temple of knowledge ever created. Apollo, Minerva, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual raising of the sentiments and aspirations from mere mechanical learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localize a scene which would otherwise have been too general and abstract. Besides Plato and Aristotle, the masks of the bald *Socrates*, and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is furnished with a crown), and *Zoroaster* with the globe in the foremost group on the right, are easily recognised. The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic; the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus*. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes* (or, perhaps, *Hermes Trismegistus*). By the base of a column sits *Empedocles*, who is also looking towards the tablet of Pythagoras. The figure resting his foot on a block of marble is either *Anaxagoras* or *Xenocrates*. Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus*. In the Socrates group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to Socrates, is said to be *Chrysippus*. No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the upper part of the picture. Raphael has

introduced several of his contemporaries into this picture also. Thus, the handsome youth in the foremost group to the left, bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses, to the right, is the portrait of *Bramante;* and the youth bending forward with outstretched arms is Duke *Frederick II. of Mantua.* We are also introduced to *Raphael* himself, who enters the assembly from the right, accompanied by his teacher *Perugino* (or more probably *Sodoma*?).

Below this picture, in different shades of brown, by *Perin del Vaga* (from left to right): Allegorical figure of Philosophy; Magicians conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Moderation; left, Fortitude. Below, at the side of the window, the *Administration of Ecclesiastical and Secular Law;* right, Gregory IX. (with the features of Julius II.) presenting the Decretals to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perin del Vaga*): Moses brings the tables of the Law to the Israelites; left, Justinian entrusts the Roman Code to Tribonian. In the space beneath: Solon's address to the Athenian people (?).

III. *Stanza d'Eliodoro, the frescoes of which were painted in 1511-14, almost wholly by Raphael's own hand. The advance of the master in technical freedom and precision is easily recognizable in the execution of these paintings.

The Ceiling Paintings (sadly damaged) from the Old Testament, probably by *Giul. Romano*: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac.

The Mural Paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike Julius II. and the elevation of Leo X. Below the Moses: 1. Miraculous Expulsion of Heliodorus from the Temple at Jerusalem by a heavenly horseman (Maccab. ii, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third is securing his booty; in the back-ground the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the foremost of the two chair-bearers is the celebrated engraver Marcantonio Raimondi). This composition is remarkable for its vigour of expression.

Below the Sacrifice of Isaac: 2. The Mass of Bolsena. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 68), in allusion to those doubting the infallibility of the church; below are women and children; opposite the priest, Julius II. kneeling with calm

equanimity; the wrathful cardinal is Raffaelo Riario (founder of the Cancelleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. Attila repulsed from Rome by Leo I., in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and visible only to Attila and his Huns, who are struck with terror at the apparition.

Below Jacob's Vision: 4. The Liberation of Peter, in three sections. Over the window Peter in the dungeon sleeping between the watchmen and awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four Hermæ in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

IV. Sala di Costantino. The pictures of this saloon were executed after 1520, the date of Raphael's death, by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. It has been supposed that the allegorical figures of Urbanity and Justice, which strange to say are in oil, were painted by Raphael's own hand; but it appears, from letters of Sebastiano del Piombo (who sought an interest in the work after Raphael's death) to Michael Angelo, that in 1520 one figure only was painted in oil by Raphael's pupils as an experiment and that the objects to be depicted were not finally agreed upon at the time of Raphael's death, or, at least, that they underwent many changes during their execution. Preliminary sketches had been made by Raphael himself, particularly for the Battle of Constantine.

On the long wall: 1. Battle of Constantine against Maxentius at Ponte Molle (p. 335), the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Sylvester I. between Faith and Religion; on the right Urban I. between Justice and Charity.

2. Baptism of Constantine by Sylvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) Rome presented by Constantine to Sylvester I., by *Raffaello dal Colle;* left, Sylvester with Fortitude, right, Gregory VII. (?) with Power (?).

4. Constantine's Address to his warriors regarding the victorious omen of the cross, designed by Raphael (?), and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Berettai of Norcia, dwarf of Card. Hippolytus de' Medici) and several other figures. — On the left, St. Peter between the Church and Eternity, right Clement I. between Moderation and Urbanity. — The scenes below are from the life of Constantine, designed by G. Romano.

The Ceiling, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians of this saloon (20-30 c.) shows the neighbouring ***Cappella di Niccolò V.**, erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* with frescoes from the lives of SS. Lawrence and Stephen. They are the last and maturest works of that master, executed about 1450-55, restored under Gregory XIII. and Pius VII.

The Upper Series represents scenes from the life of St. Stephen: 1. (to the right of the window) Stephen consecrated deacon by Peter; 2. He distributes alms as deacon; *3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — Below, in the same order, scenes from the life of St. Lawrence: 1. Consecrated deacon by Sixtus II.; 2. Sixtus (with the features of Nicholas V. ?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; *5. He converts his goaler; 6. His martyrdom. Also on the wall below: 1. St. Bonaventura, r. St. Johannes Chrysostomus. In the vaulting: 1. St. Augustine, r. St. Gregory. On the lower part of the right wall: 1. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: 1. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists. Though thus in immediate proximity to the boundless energy of Michael Angelo and the lovely forms of Raphael, the frescoes of Fra Angelico yet hold their ground in virtue of their air of perfect devotion, calm contemplative worship, and prayerful mood.

****Raphael's Loggie.** Leaving the Sala di Costantino, we proceed to the second floor of the loggie which enclose the Cortile di S. Damaso (comp. ground-plan, p. 294), the W. (right) wing of which was embellished with stucco mouldings, painted enrichments, and ceiling-paintings, from designs by *Raphael* and under his superintendence, by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The hall was originally open, and the paintings have therefore suffered seriously from exposure to the air, but since 1813 they have been protected by windows of glass. The stucco work and the painted ornamentation are by *Giov. da Udine*, and its style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the Thermæ of Titus (p. 227). (Giov. da Udine also decorated the rooms on the first floor, not shown to visitors.) Amongst the ceiling-paintings after Raphael's designs those in the first vault are by *Giulio Romano*, the others by *Franc. Penni*, *Perin del Vaga*, *Polidoro da Caravaggio*, and others. Each of the 13 sections of the vaulting contains four Biblical scenes in quadrangular borders, which are together known as '*Raphael's*

Bible'. All these compositions display rare fertility of invention and gracefulness of treatment (20 c. to the custodian who opens the door).

Ceiling Paintings. The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, *i. e.* the side opposite the present entrance. Staircase: I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (destroyed). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (destroyed); 4. Noah's sacrifice. — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity (destroyed); 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (destroyed); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables; 3. Moses kneels before the pillar of cloud (destroyed); 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (destroyed). — XIII. 1. Adoration of the Shepherds (destroyed); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

Stucco Mouldings. Among these the charming small reliefs in the arches of the windows of the first section should be noticed as examples of the whole. Here to the left, above, is perceived Raphael, sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama, who proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure in the right curve of the 2nd window, both evidently portraits. In the medallions and smaller panels on the pilasters, which are decorated with grotesques, numerous antique sculptures (reliefs from Trajan's Column, Apollo Belvedere, etc.) and also works by Raphael and Michael Angelo (Adam and Eve, Prophet Jonah in S. Maria del Popolo, the lower figures in the Sistine Chapel, etc.) are copied on a small scale. Raphael apparently permitted his pupils to make free use of their studies. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the loggie of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, and paintings by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period. — Immediately to the left, in the N. (first) wing, is the approach to the picture-gallery; we ascend the stairs, and at the top ring at the door on the left.

The ****Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures given back by the French in 1815, most which had been taken from churches, and by adding others. This gallery is inferior to the great Roman private collections in the number of its works alone, but it contains almost no work that is not good and a few masterpieces of the first rank. — The permess

is given up here (fee 1/4-1/2 fr.). The pictures are furnished with notices of the subjects and the names of the artists. Catalogue, see p. 279.

I. Room. On the left: *Guercino*, John the Baptist; *Leonardo da Vinci*, St. Jerome, dead-colouring, in shades of brown, evidently a study of strong perspective, probably painted about 1480; **Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predelle to the Coronation of Mary (p. 294); *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari; *Guercino*, Christ and Thomas; *Giov. Bellini* (more probably *Buonconsiglio?*), M. Magdalen anointing the wounds of the Dead Christ; *Franc. Francia*, (?), Madonna with St. Jerome; *Murillo* (?), Martyrdom of St. Peter Arbues; *Franc. Cossa* (not *Benozzo Gozzoli*), Miracles of St. Hyacinth. — Window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, and Mary Magdalen; *Garofalo*, Madonna with SS. Joseph and Catharine. — On the entrance-wall: *Murillo*, Adoration of the Shepherds; *Murillo*, Betrothal of St. Catharine; *Perugino*, SS. Benedict, Scholastica, and Placidus; **Fra Angelico*, Small Madonna with angels on a gold ground; *Bonifazio*, Madonna with St. John and St. Catharine, and St. Peter and St. Paul. — Exit-wall: **Raphael*, Faith, Hope, and Charity, three charming female figures, predella of the Entombment (p. 330), in grisaille (1507).

II. Room. On the right: **Domenichino*, Communion of St. Jerome, one of his best works (1614). — Opposite the window: ***Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for S. Maria in Aracœli, whence it was transferred to S. Anna delle Contesse in Foligno in 1565 (comp. p. 200); to the left St. Francis of Assisi, and John the Baptist. 'In its striking vigour, the lifelike individuality of its portraits, and the powerful and delicately-blended colouring the Madonna of Foligno far surpasses all Raphael's earlier oil-paintings'. The transference of the picture from wood to canvas, effected at Paris, whither the picture had been carried during the wars of the Revolution, has necessitated a little restoration. — ***Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in S. Pietro in Montorio (p. 321). The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The figures, to the left, in an attitude of adoration, are St. Lawrence and St. Stephen. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was almost entirely executed by Raphael's pupils.

III. Room. On the entrance-wall: **Titian*, Portrait of Nicc. Marcello, Doge of Venice (1473-74), not painted from life, but

full of individuality, and a good specimen of the ugliness common in portraits of the period, which at once repels and attracts the spectator. **Titian*, 'Madonna of S. Niccolò de' Frari', completed in 1523, and carried about 1770 to Rome, where the rounded upper part of the picture was cut off. The energetic fidelity of the colouring, the dignity of the design and forms, and the lofty gravity of the whole composition renders this one of the most important works of the master's middle period. *Guercino*, St. Margaret of Cortona. — Right long-wall: *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, Mary Magdalen; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church della Fratta at Umbertide, 1503; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans. — *Perugino*, Resurrection, probably painted with some assistance from *Raphael* when a youth, the sleeping soldier to the right is said to be Raphael's portrait, the one fleeing to the left that of Perugino. — Coronation of the Virgin, designed by *Raphael* for the monastery of S. Maria di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni* in 1525; *Lo Spagna*, Adoration of the infant Christ (formerly in La Spineta near Todi). — **Raphael*, Coronation of the Virgin, painted in 1503 in Perugino's school, for S. Francesco at Perugia; **Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia, painted in 1496; *Sassoferrato*, Madonna. — End-wall: **Caravaggio*, Entombment, one of the ablest works of the Naturalistic School. — Window-wall: *Niccolò (Alunno) da Foligno*, Crucifixion of Christ and Coronation of the Virgin, two large paintings in several sections. Between these: **Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV. the founder, with Card. Giul. della Rovere (Julius II.) and Girolamo Riario; before him kneels Platina, prefect of the library. *Gentile da Fabriano* (?), Altar-piece in three sections, representing the Coronation of the Virgin, the Nativity, and the Adoration of the kings.

IV. Room. Entrance-wall: *Valentin*, Martyrdom of SS. Processus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus (mosaic copies of these three in St. Peter's). — Right wall: *Fed. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (from St. Peter's); *Baroccio*, St. Michelina. — Window-wall: **Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: *Guido Reni*, Madonna, with SS. Thomas and Jerome below; *Correggio* (?), Christ in a nimbus; **A. Sacchi*, St. Romuald.

Among the treasures of the Vatican, in the domain of painting, must also be reckoned **Raphael's Tapestry,* exhibited along with some other tapestries in the *Galleria degli Arazzi*, adjoining the Galleria dei Candelabri (p. 298), and accessible, without special

0 5 10 20 30 40 50 Metri.
S. N.
Cappella Sistina
Ingresso
Pitture moderne
Pitture moderne
Sala dell' Immacolata
Cortile di Belvedere
Scala regia
Sala regia
Stanza dell' Incendio
Loggie di Raffaello
Stanza della Segnatura
St. d'Eliodoro
Sala ducale
Capp. di Nicc.
Sala di Costantino
Loggie di Raffaello
Cortile di S. Damaso

Geograph. Anstalt von Wagner & Debes Leipzig

permesso, to visitors to the collections of antiquities (knock at the door; fee 20-30 c.). The tapestry was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works (p. lxvii). Each piece of tapestry, wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, when complete cost about 700*l*. They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel, and were exhibited there for the first time on St. Stephan's Day, 1519. During the plundering of Rome in 1527 the tapestry was carried off and seriously injured, but was restored to Julius III. in 1553. In 1798 it fell into the hands of the French, and was sold to a Genoese Jew, from whom it was repurchased by Pius VII. in 1808. It is now sadly damaged and faded, especially in the flesh tints. The numerous other copies in tapestry of these cartoons, of which the oldest are in Berlin and others in Dresden, Paris, and Vienna, testify to the widespread admiration which they excited.

The Marginal Scenes in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. The following are the Principal Scenes. *1st Section:* to the left, *1. Death of Ananias; *2. St. Peter receiving the keys ('feed my lambs'); *3. Paul preaching at Athens; *4. The people of Lystra about to sacrifice to Paul and Barnabas. — *2nd Section:* 5. Christ appearing to Mary Magdalen; 6. Supper at Emmaus; 7. Presentation of Christ in the Temple; 8. Adoration of the Shepherds; 9. Ascension; 10. Adoration of the Magi. — *3rd Section:* 11. Resurrection; 12. Descent of the Holy Ghost. — We return by the other side: 13. Paul in prison at Philippi; 14. Religion between Justice and Mercy; *15. Stoning of Stephen; 16. 'Feed my lambs'; 17. Massacre of the Innocents (on three pieces); *18. Miraculous Draught of fishes; *19. Peter healing the lame man in the Temple; *20. Conversion of St. Paul. Those indicated with asterisks are from the cartoons of Raphael (two others are wanting: Elymas struck with blindness and Coronation of the Virgin). The rest were executed from cartoons prepared by his pupils after his death, some of them from small sketches by the master; the Adoration of the Shepherds, the Ascension, and the Massacre of the Innocents, seem most in his style. This second series of tapestries was intended for the great Consistorial Hall.

The pieces of fine early-Flemish tapestry at the end of the first and the beginning of the second section are even superior in technical workmanship to Raphael's tapestry. The best are the Madonna and Child and several scenes from the Passion.

The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor 160 yds. long, with maps designed by the Dominican *Ignazio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.

B. Antiquities.

Admission, pp. 126, 127. Short Catalogue by *Ercole Massi*, in English, French, or Italian (2¼ fr.) may be bought at the entrance (larger edition out of print).

The Vatican Collection of Antiquities, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere*, which was rebuilt by *Bramante* under Julius II. But only a few of the present masterpieces, such as the Torso of Hercules, the Apollo Belvedere, and the Laocoon, date from that period. By far the greater portion of the collection made by these art-loving popes was scattered by their successors in the second half of the 16th cent., especially by Pius V., and some of their treasures were even presented to foreign collections. Clement XIV. (Ganganelli, d. 1774) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. This museum was arranged by the celebrated *E. Q. Visconti.* It was despoiled of its costliest treasures by the French in 1797, but most of these were restored in 1816. Pius VII. added the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo;* and Gregory XVI. the *Egyptian* and the *Etruscan Museum.*

The Entrance is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza S. Pietro, proceed to the left of the great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's (comp. also plan, p. 268), and then, between the Vatican Gardens (p. 304) and the palace, reach the gate under the Sala della Biga. (This point may be reached by carriage; so that it is not necessary for visitors to alight in the Piazza of St. Peter, as the drivers sometimes pretend.) We turn to the right at the office, and ascend the steps to the left, entering the museum by the *Sala a Croce Greca*, described below. (The glass-door opposite the staircase leads to the *Library*, p. 310.)

**Museo Pio-Clementino. *Museo Chiaramonti. *Braccio Nuovo.

The ****Museo Pio-Clementino**, the real nucleus of the Vatican collection, contains several of the most celebrated antiques. It is divided into 11 departments, denoted by Roman numerals.

I. Sala a Croce Greca, constructed by *Simonetti*, under Pius VI., in the form of a Greek cross. On the floor are three ancient mosaics. By the steps, between the two sphinxes, *Flower-basket from Roma Vecchia (p. 349). In the centre a shield with a bust of Pallas, surrounded by a blue girdle on which the phases of the moon and constellations are depicted; found in 1741 in the Villa Ruffinella near Frascati. The greater portion (the central square and the coloured edges) is antique; but the external four segments of the circle are

modern; some of the original marginal figures are now in the Thermæ Museum (p. 146). At the entrance to the following room (Sala Rotonda, p. 298): Bacchus. We here begin to enumerate the more important sculptures: 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of S. Costanza (p. 340); it is adorned with vintage-scenes (perhaps in allusion to the Vineyard of the Lord). *574. *Venus*, a copy of the Cnidian Venus of *Praxiteles* (p. xliv), drapery of metal modern; 578, 579. Egyptian Sphinxes (mentioned above); 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb near Torre Pignattara (p. 344), transferred to the Lateran by Anastasius IV., and thence to the Vatican by Pius VI. By the stairs: to the right, 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite the entrance to the Egyptian Museum, p. 307).

We now ascend the staircase (with 20 antique columns from Prænestè), leading to the right to the —

II. Sala della Biga, a circular hall with a cupola.

In the centre: *623. *Biga*, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in S. Marco, and a part of the right horse (which, however, belonged originally to another group) are alone ancient. *608. *Bearded Bacchus*, inscribed 'Sardanapallos'; *610. *Effeminate Bacchus;* 611. Combatant, resembling in attitude a figure of the group of Harmodius and Aristogeiton at Naples (the face is almost entirely modern); *612. *Draped Statue*, from the Palazzo Giustiniani in Venice; *615. *Discobolus*, of the Attic school, perhaps after Alcamenes (p. xliv); 616. Statue of Phocion, Epaminondas, or Aristomenes (?); *618. *Discobolus* of *Myron* (p. xliii); the original was of bronze; head modern, and inaccurately replaced; it should have been turned to the side, as in the much superior and excellently preserved replica in the Pal. Lancellotti (p. 179); 619. Roman charioteer, with the curious straps about his body customary in races in the circus; 621. Sarcophagus-relief, race of Pelops and Œnomaus; 609, 613 617. Sarcophagi, with chariot-races, the charioteers being Cupids.

The representations of the Circus, with the *Metæ* or turning-posts, and the *Spina* or central wall, should be noted. On the spina were placed all kinds of sacred objects and also the apparatus for counting the races; on the completion of each round one of the wooden eggs was removed from the spina and one of the dolphins was turned round. Comp. also p. 348.

Turning to the right on leaving the Sala della Biga, straight in front of the staircase, we reach the —

III. Galleria dei Candelabri, a corridor 110 yds. in length. The ceiling-paintings, by *L. Seitz* (1883-86), consist partly of incidents in the pontificate of Leo XIII., partly of allegorical scenes (Apotheosis of St. Thomas Aquinas; Arts and Sciences under the protection of the church). The handsome marble pavement is new.

Section I., to the right and left of the entrance: 2, 66. Birds' nests and children; to the right, *19. Boy in a stooping posture, as if reaching after scattered nuts or the like (comp. No. 497a, p. 305); 31 (to the right) and 35 (to the left), Candelabra from Otricoli, the former with a satyr, Silenus, and a Bacchante, the latter with Apollo, Marsyas, and the Scythian; to the left, 45. Head of a youthful satyr; 52. Sleeping satyr, in green basalt. — Section II.: to the right, 74. Fountain-figure of Pan, removing a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; to the right, 83. Sarcophagus, with the murder of Ægistheus and Clytæmnestra by Orestes; 93 (to the right) and 97 (to the left), Candelabra from S. Costanza; to the left, 104. Ganymede and the eagle; to the left, 113. Sarcophagus-relief of Protesilaus and Laodameia; 117, 119. Boys with water-vessels (fountain-figures); *118a. *Ganymede* carried off by the eagle, copy of a celebrated work by *Leochares* (p. xliv). — Section III.: to the right, 131. Mosaics of dead fish, dates, etc.; 134a. Modern copy of the circular rim of a fountain (puteal; now in Madrid), companion piece to 134c. Antique work of the same kind, with Bacchanalian scenes; between the last two, 134b. Archaic figure of a god, on a basis bearing a dedicatory inscription to Semo Sancus; 135. Sitting statuette of Sophocles; to the left, 140. Socrates; to the left, 141, 153. Bacchus with the panther; 148. Satyr with the infant Bacchus. — Section IV.: 157 (to the right) and 219 (to the left), Candelabra from S. Costanza; to the right, 168. Draped statue of a Roman matron; to the right, 173. Sarcophagus with Bacchus finding Ariadne; to the right, 177. Aged beggar; to the right, *184. *Patron Goddess of Antioch*, after *Eutychides* (p. xlv); 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, Dionysus); 190. Candelabrum, with Bacchic dance, a plaster-cast of the original in Paris; to the left, 194. Boy with a goose; 204. Sarcophagus, with the children of Niobe; 208. Marcellus (?), nephew of Augustus; 210. Marble bowl, with Baachic dances. — Section V.: to the right, *222. *Greek Female Racer*, after a bronze of the 5th cent. B. C.; to the right, 234. Candelabrum, with Minerva, Jupiter, Venus, and Apollo, from Otricoli; to the left, 240. Negro boy, with implements used in the bath. — Section VI.: to the right, Sarcophagus, with Diana and Endymion; 257. Ganymede; to the left, 264. One of Niobe's children; 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last, *269c. *Statue of a fighting Gaul*, from the trophy of King Attalus on the Acropolis at Athens (p. xlv). — The next gallery contains the Tapestry of Raphael, p. 294.

We now descend and return to the Sala a Croce Greca, and pass through it (comp. ground-plan, p. 295) to the —

IV. Sala Rotonda, erected under Pius VI. by *Simonetti*, after the model of the Pantheon. The floor contains an admirable *Mosaic*, found in 1780 in the Thermæ at Otricoli, with Nereids, Tritons,

Centaurs, and masks. In the centre a magnificent basin of porphyry from the Baths of Diocletian. On the right and left of the entrance, 554. Julia Domna, wife of Septimius Severus; 553. Plotina, wife of Trajan. Then, to the left, 552. *Juno Sospita*, from Lanuvium (p. 384), copy of an ancient Latin image made in the age of the Antonines; 551. Claudius; 550. Statue of Claudius as Jupiter, from Lanuvium; 549. Jupiter Serapis; 548. Nerva, on the pedestal a fine relief, but of doubtful meaning; 547. Sea-god, found near Pozzuoli, perhaps a personification of the Bay of Naples or the Mediterranean Sea, the ornaments of leaves and fruits indicating the riches of the shores; *546. So-called *Barberini Juno;* 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze (12 ft. in height), found immured in 1864 near the theatre of Pompey (p. 192); 543. Colossal head of Hadrian, in Pentelic marble, from that emperor's mausoleum (Castello S. Angelo; comp. p. 266); *542. Female statue restored as Ceres (probably a copy of the Hera of *Alcamenes*, about 400 B. C); 541. Faustina, wife of Antoninus Pius; 540. *Antinous* as Bacchus, from Hadrian's Prænestine villa (p. 382; 'Antinous Braschi'); the unchiselled state of the body seems to indicate that the statue was originally draped, perhaps with metal; the present drapery, however, is modern. **539. *Bust of Zeus from Otricoli*, the finest and most celebrated extant, formerly regarded as a reproduction of the Zeus of Phidias (p. xliii), whereas, according to modern critics, the head is a late modification of the Phidian type. Then, 556. Pertinax; 555. Genius of Augustus. At the entrance to the next room: 537, 538. Tragedy, Comedy, two hermæ from Hadrian's Villa.

V. Sala delle Muse. We first enter an *Ante-Room:* (left) *525. *Pericles;* 524. Sappho (?); 523. Aspasia (?), so-called from the modern inscription on the base. Right: 531. Periander of Corinth; 530. Lycurgus (?); 528. Bias, the misanthrope of the Seven Wise Men.

The magnificent Sala itself, also constructed by *Simonetti* under Pius VI., is octagonal in form, covered with a dome, and adorned with sixteen columns of Carrara marble. It derives its name from the statues of the Muses preserved here, which, with the exception of Nos. 504, 520, were found with the Apollo near Tivoli in 1774. In the centre of the right wall: *516. *Apollo Musagetes*, in a long robe, with an air of poetic rapture, standing on an altar with a representation of the Lares. To the right of the Apollo: 515. *Calliope* (Muse of epic poetry); to the left, 511. *Erato* (erotic poetry); right, 517. *Terpsichore* (dancing); left *520. *Euterpe* (music). Then, on the other side: 499. *Melpomene* (tragedy); 503. *Thalia* (comedy); 504. *Urania* (astronomy); 505. *Clio* (history); 508. *Polyhymnia* (higher lyric poetry). — Among the Muses are a number of portrait-hermæ; to the left, 509. Metrodorus, the favourite pupil of Epicurus; 507. Antisthenes, the Cynic; 506. Demosthenes; 502. Æschines; 500. Zeno (?), more probably a ce-

lebrated astronomer, perhaps Aratus; 498. Epicurus; to the right, 512. Epimenides of Crete (?); 518. Herma-bust of a Strateges of the 4th cent. B.C., erroneously named Themistocles; 519. Plato (the inscription 'Zeno' is modern).

Ante-Room on the other side, forming also the ante-room of the Sala degli Animali: (right) 494. Greek portrait-herma; 495. Apollo Citharœdus; 496. Sophocles at an advanced age; Above: 493. Relief of the birth of Bacchus. Left side: 492. Herma of Sophocles: 491. Silenus; 490. Herma of Diogenes. Above: 489. Dance of the Corybantes.

VI. Sala degli Animali, containing a number of animal-pieces in white and coloured marble, most of them modern or freely restored; a great part of the floor is paved with ancient mosaics.

This hall is divided into two sections by means of four granite columns, which form a passage from the Sala delle Muse into the court of the Belvedere (p. 302). To the Right: 194. Sow and litter; 202. Colossal camel's head as the aperture of a fountain; 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus; 220. Bacchanalian genius with a lion; 228. Triton carrying off a nymph, with a modern pedestal. Below, on an oval sarcophagus-cover, Triumphal procession of Bacchus; 232. Minotaur.

To the Left: 116. Two greyhounds playing; 113a, 125a. Mosaics from Hadrian's Villa; 124. Sacrifice to Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back. (Adjacent is the entrance to the Galleria delle Statue, see below.) 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a goat-herd and his goats; 157. (in the next window) Relief of a cow and calf.

VII. Galleria delle Statue, originally a summer-house of Innocent VIII., and converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by *Pinturicchio*. — To the left of the entrance: 248. Clodius Albinus, the opponent of Septimius Severus; *250. *Thanatos*, god of death ('*Il Genio del Vaticano*'), found on the Via Labicana; on the back are traces of wings; above it, 249. Relief, attributed to *Mich. Angelo:* Cosimo I. aiding Pisa; 251. Doryphorus, after Polycletus; *253. *Triton*, upper part only, found near Tivoli; 255. Paris, copied from a fine original; 256. Youthful Hercules; 257. Diana (relief); 258. Bacchus; 259. Draped male torso, probably Apollo, incorrectly restored as Pallas (so-called Minerva Pacifera) with the olive-branch; 260. Greek tomb-relief, dedicated to the gods of healing; *261. So-called *Mourning Penelope*, archaic work (comp. p. 305); on the pedestal a relief of Bacchus and Ariadne; 263. Relief of a female figure in a quadriga; *264. *Apollo Sauroctonus*, lying in wait for a lizard, after a bronze statue by *Praxiteles;* *265. *Amazon*, from the Villa Mattei; 267. Drunken satyr; 268. Juno, from the Thermæ of Otricoli; 269. Relief, Jason and Medea (?); 270. Urania, from Tivoli, freely restored; *271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander*, two admirable portrait-statues of these comic drama-

tists, in Pentelic marble, perhaps original works of *Cephisodotus the Younger*, son of Praxiteles (p. xliv), from the theatre at Athens (the bronze shoes are antique). — The visitor may conveniently quit this gallery here and inspect that of the busts (see below).

Window-wall, beyond the Menander: 392. Septimius Severus; 393. *Girl imploring Protection*, erroneously regarded as a Dido; a finer replica in the Pal. Barberini (p. 142); 394. Neptune Verospi; 395. Apollo Citharœdus, archaic; 396. Wounded Adonis (the hand, of which there are traces was probably that of a Cupid dressing the wound); 397. Reclining Bacchus, from the Villa of Hadrian; 398. Macrinus, successor of Caracalla. In front of it, in the centre, a large alabaster basin, found near SS. Apostoli. 399. Æsculapius and Hygieia, from Palestrina; 400. Euterpe; 401. Mutilated pair from the group of Niobe (p. xliv), a son and a daughter, found, like the Florentine statues, near the Lateran; 405. So-called Danaid; more probably a water-carrier; 406. Replica of the Satyr of Praxiteles. — In the window-niche: 421. Cinerary urn of oriental alabaster, found with the travertine cippi placed under the statues numbered 248, 408, 410, 417, and 420; it once contained the remains of a member of the imperial Julian family. End-wall: *414. *Sleeping Ariadne*, formerly taken for Cleopatra, found in the reign of Julius II.; below it, **Sarcophagus* with battle of the giants, resembling the Pergamenian Ara. At the sides: *412, 413. The *Barberini Candelabra*, the largest and finest in existence, found in Hadrian's villa; on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, and Venus. 416. Relief of the forsaken Ariadne, similar in expression to the large statue; 417. Mercury; 420. Lucius Verus.

VIII. Hall of the Busts, in four sections. We begin on the right of the entrance, in the left corner. I. Section. Above, 273. Head of Hadrian; 277. Nero as Apollo Citharœdus, with laurel-wreath; 274. Augustus, with chaplet of ears of corn; 273. **Bust of the Youthful Augustus.* Below, 290. Caracalla. — II. Above, 298. Zeus Serapis, in basalt. Below, 303. Apollo; 307. Saturn; 308. Isis; *311. Head of Menelaus, from the group of Menelaus with the body of Patroclus (or Ajax with the body of Achilles), found in 1772 in the Villa of Hadrian, a duplicate of the Pasquino group (see p. 190); 384b. Legs of the body by the window of the first section, found beside the preceding head. — III. Above, 313, 314. Masks; 315, 316. Satyrs. In the central niche: *326. *Zeus*, formerly in the Pal. Verospi. To the left above, 329. Barbarian; below, 338. Hermes (holes for the wings on the head). — Once more in II: 346. Hercules. — IV. In the niche: 352. Woman praying, a so-called Pietà; under it, 353. Interesting sarcophagus, adorned with Prometheus and the Fates, perhaps of Christian workmanship; to the left, below, 357. Antinous; 363. Hera, a poor replica of that by Polycletus. — In Section I., below, 376. Head of Pallas

from the Castle of St. Angelo; 382, 384. Anatomical representations, in marble. In the centre, Candelabrum with three female figures. By the entrance, r. *388. Roman man and woman, tomb-relief.

IX. Gabinetto delle Maschere, so-called from the **Mosaic* within a modern border on the floor, adorned with masks, etc., found in Hadrian's Villa in 1780 (when closed apply to custodian of the Galleria delle Statue; 20 c.). On the right of the entrance: *425. Dancing girl, in Pentelic marble, found at Naples; Relief, called the Apotheosis of Hadrian; 427. Stooping Venus in the bath; 429. Venus Genetrix. — Wall opposite the entrance: Four reliefs of the exploits of Hercules; 432. Satyr in rosso antico, replica in the Capitoline; 435. Venus drying her hair. — Window-wall: at the first window, Bathing-chair, at the second, Fine vase, both of rosso antico; between the windows, 436. Venus, resembling No. 435. — In the window, 439. Relief of Bacchanalian procession. — Entrance-wall: 443. Apollo. — The custodian opens (if desired) the *Loggia Scoperta*, which commands a charming view of the mountains.

We now return to the Sala degli Animali, and enter the (left) —

X. Cortile del Belvedere (comp. ground-plan, p. 295), an octagonal court constructed by *Bramante*, but afterwards altered. It is surrounded by arcades, in the corners of which are four apartments containing several of the most important works in the collection. The entrance is flanked with two *Molossian Hounds. In the centre is a fountain with ancient embouchure; above the arcades are ancient masks, and by the wall sarcophagi and statues.

The First Corner Cabinet on the right as we enter from the Sala degli Animali contains: **74. The famous group of *Laocoon*, with his two sons, strangled by serpents by command of the offended Apollo. According to Pliny, it was executed by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, and was placed in the palace of Titus. It was discovered under Julius II. in 1506 near the Sette Sale (p. 159), and was termed by Michael Angelo a 'marvel of art'. The work (in Pentelic marble, but not of a single block) is admirably preserved, with the exception of the three uplifted arms, which have been incorrectly restored by *Giov. Ang. Montorsoli*. Owing to the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the heads, especially that of the father, this group forms the grandest representative of the Rhodian school of art (p. xlvi). — Then, in the Arcade: 79. Relief of Hercules with Telephus, and Bacchus leaning on a Satyr; 80. Sarcophagus with Cupids carrying weapons; 81. Roman sacrificial procession after a victory. In the niche: 85. Hygieia; 88. Roma, accompanying a victorious emperor, probably a relief from a triumphal arch.

Second Corner Cabinet. **92. *Apollo Belvedere*, found at the

end of the 15th cent., probably in a Roman villa near Grottaferrata (p. 364). According to the usual interpretation, the god, whose left hand has been restored, originally held in it, not the bow, but the ægis (as appears from comparison with a bronze at St. Petersburg), with which he is supposed to be in the act of striking terror into the Celts who have dared to attack his sanctuary of Delphi. (Comp. 'Childe Harold's Pilgrimage', Canto IV, line 161.) On the left: 94. Relief, Women leading a bull to the sacrifice (the left half modern). — Then, in the Arcade: 27, 98. Reliefs with satyrs and griffins, once forming a trapezophorus (support of a table). 28. Large sarcophagus with lions' heads, dancing satyrs, and Bacchantes, found in 1777 while the foundations for the sacristy of St. Peter's were being laid; 30. Sleeping nymph, a fountain-figure. Two baths of black and green basalt.

Third Corner Cabinet. Perseus, and two Pugilists, by *Canova*, formerly overrated to an extent hardly comprehensible at the present day. — In the Arcade: (right) 37. Sarcophagus with Bacchus and Ariadne in Naxos; 38. Relief of Diana and Ceres contending with the Titans and Giants, found in the Villa Mattei; to the left, 44. So-called Ara Casali, with reliefs relating to the origin of Rome; 49. Sarcophagus with battle of Amazons, in the centre Achilles and Penthesilea, bearing the features of the deceased (p. liv).

Fourth Corner Cabinet. *53. *Mercury*, formerly regarded as an Antinous (Winckelmann describes this as one of the most beautiful antique heads extant); l. 55. Relief of a procession of priests of Isis. — Then in the Arcade: (right) 61. Sarcophagus with Nereids with the arms of Achilles; on it the *Torso of a Nereid.

XI. Vestibule of the Belvedere (comp. ground-plan, p. 296). The first section of it is the —

Atrio Rotondo. In the centre a beautiful basin of marble (pavonazzetto). To the left, under No. 7, is a cippus with relief of a *Diadumenus*, or youth placing a fillet round his head, which conveys an idea of the famous statue of *Polycletus* (p. xliii). On the balcony is an ancient vane, found in 1779 near the Colosseum. — To the left is the —

Atrio del Meleagro. In the centre, *10. *Statue of Meleager*, of the imperial period, found about 1500 outside the Porta Portese. Left, 21. Colossal bust of Trajan; 20. Large sarcophagus-relief, perhaps representing the river-god Tiber and buildings in Rome and Ostia, an over-florid work but technically remarkable; 22. Relief of a Roman war-ship, with two banks of oars (biremis), from Palestrina. — We now return through the Atrio Rotondo to the —

Atrio Quadrato. In the centre, *3. Celebrated *Torso of Hercules*, executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C.; it was found in the 16th cent. near the theatre of Pompey (p. 192). 'In their admiration of the torso, which has been extolled by Winckel-

mann in one of his famous odes, all critics are agreed; but many conflicting opinions have been expressed regarding the action intended to be pourtrayed. Formerly it was usually supposed that Hercules had been grouped with a figure standing in front of him (perhaps Hebe or Auge); another conjecture was that he was alone, leaning on a staff grasped with both hands on his left side; while the most recent view is that he was playing on the lyre. — Opposite the window, *2. *Sarcophagus of L. Corn. Scipio Barbatus*, great-grandfather of the illustrious Africanus, and consul B.C. 298, of peperino-stone, with a remarkable inscription in Saturnine verse, recording his virtues and achievements; it was found in 1780 in the tomb of the Scipios on the Via Appia (see p. 248; comp. also p. liii), at the same time as that of his son L. Corn. Scipio, consul B. C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as the poet Ennius.

We next enter (comp. ground-plan, p. 295) the —

***Museo Chiaramonti,** arranged in one half of a corridor 22 ft. wide and 310 yds. long, which is divided by pilasters into thirty sections numbered with Roman numerals. The museum contains 300 sculptures in marble, many of them small and fragmentary.

[The door to the right leads to the **Giardino della Pigna,** to which visitors are not now admitted, containing numerous fragments of statues and reliefs. In the middle is a huge antique column, surmounted by a bronze statue of St. Peter, erected here in 1886 to commemorate the Council of 1870. On the right are a colossal *Pine-cone*, the work of a certain P. Cincius Salvius, which was placed in the middle ages in the fore-court of old St. Peter's Church, and the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis of Antoninus and Faustina and processions of warriors. On the left is a colossal portrait-head in marble. — '*Il Boscareccio*', or the larger **Garden of the Vatican,** which is also now closed to the public, extends to the walls of the Leonine city, and is beautifully laid out in the Italian style. To the left of the entrance, at the base of an eminence planted with trees, stands the *Casino del Papa*, built by *Pirro Ligorio* in 1560.]

As the entrance was formerly at the other end, the numbers now begin with Section XXX. Left: 733. Recumbent Hercules (freely restored). — XXIX. Left: 704. Ulysses handing the goblet to Polyphemus; 698. Cicero, from Roma Vecchia; 693. Wreathed head of Hercules, after *Scopas* (p. xliv). — XXVIII. Left: 682. Colossal statue of Antoninus Pius, from Hadrian's Villa. — XXVII. Left: 655. Narcissus (erroneously restored); above, *644. *Dancing Women*, relief. — XXVI. Left: 636. Hercules and Telephus. — XXV. Left: *607. *Head of Neptune*, in Pentelic marble, from Ostia; right, 621. Statuette of the Egyptian god *Bes*. — XXIV. Right: 591. Claudius; left, 588. Bacchus with a satyr; 587. Ganymede. — XXIII. Left: 563. Portrait-bust; above, 550. Square marble slab, with a shield of Medusa in the centre. — XXII. Right: 547. Isis; left, 544. Silenus. — XXI. Left: *513 A. *Head of Venus* in Greek marble, found in the Baths of Diocletian; 512. Marius (?); 510 A.

Cato Major (?). — XX. Right: 497. Representation of a mill; 497 A. Children playing with nuts (comp. No. 19, p. 298, and statuette in the Dome Saloon of the new Capitoline collection, p. 204); left, 495. Bow-bending *Cupid;* *494. *Tiberius*, a colossal sitting figure, found in 1796 at Piperno; 493. Portrait-statue of a boy. — XIX. *729. Torso of an archaic so-called *Mourning Penelope*, of finer workmanship than the better preserved statue in the Galleria delle Statue (p. 300). — XVII. Right: 441. Alcibiades (?); left, 422. Demosthenes; 420. Head of Vulcan; 418. Julia, daughter of Augustus (?). — XVI. Left: 401. Augustus, 400. Tiberius sitting, both from Veii. — XV. Left: *372 A. Greek relief in Bœotian limestone, with fragment of a rider; above, 360. Archaic relief, representing three draped Graces, a copy of a very famous antique work by the philosopher *Socrates* (who was a sculptor in his youth), fragments of which were found in the Acropolis at Athens. — XIV. Left: 353. Nymph; right, 355, 357. Women of the family of the Rutilii, found at Tusculum; 356. Captive barbarian. — XIII. Right: 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athene Parthenos by *Phidias*. — XII. Left: 294. Hercules, found in 1802, restored by Canova; 295. Torso, replica of the Hermes of Praxiteles (p. xliv); right, 296, 297. Athletes; 298. Bacchus. — XI. Right: 285. Apollo with the hind on his hand, archaistic (i.e. in imitation of the archaic style); 287. Fisher-boy; left, 263, 259. Fine portrait-heads. — X. Right: 244. Colossal mask of Oceanus, used to adorn a fountain; 245. Polyhymnia; left, 241. Goddess quieting a child. — IX. Right: *229. Two *Heads of Silenus* as a double herma; left, 197. Head of Roma (eyes modern), found at the ancient Laurentum; above, 186. Greek equestrian relief. — VIII. Right: 179. Sarcophagus of C. Julius Euhodus and Metilia Acte, with representation of the myth of Alcestis; 181. Hecate; left, **176. *Daughter of Niobe*, headless, found at Tivoli, an admirable Greek copy of a figure from the famous group attributed to Scopas or Praxiteles. — VII. Right: 166. Archaic Apollo; left, 145. Youthful head in the type of Eubuleus, the Eleusinian god of the underworld, after *Praxiteles;* 144. Bearded Bacchus; above, 130. Fragment of a relief, badly executed, but with an interesting representation of the Sun and Moon as leaders of souls; 139. Head of an ephebes. — VI. Left: 122. Diana; 121. Clio. — III. Right: 55. Torso of Hebe. — II. Left: 16, 14. Muses. — I. Right: 13. Winter; left, 6. Autumn; above, 2. Apollo sitting, a relief. — To the right is the entrance to the Braccio Nuovo (see p. 306).

[The S. half of the corridor, separated from the Museo Chiaramonti by a railing, contains the Galleria Lapidaria, which is not now open to the public. It contains a collection of more than 5000 heathen and early Christian inscriptions, begun by Clement XIV. and Pius VI., and extended by Pius VII.; they were arranged and built into the walls under the direction of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains ancient cippi, sarcophagi, and statues.]

The ***Braccio Nuovo,** which we next visit (see ground-plan), was constructed by *Raffael Stern* under Paul VII. in 1821. This saloon, roofed with tunnel vaulting, and lighted from above, is 77 yds. long and 8½ yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains 40 statues and about 80 busts. — Right: No. *5. Caryatide, supposed to be one of those executed by *Diogenes* for the Pantheon, restored by Thorvaldsen; 8. Commodus in hunting-costume with spear (spear modern); 9. Barbarian head; 11. Silenus with the infant Bacchus; *14. *Augustus*, found in 1863 near Prima Porta in the villa of Livia (p. 335), the best extant statue of the emperor, bearing distinct traces of painting (p. l). In front of it, on the ground, a mosaic from Tor Marancia, Ulysses with Nereids and Scylla; 17. Statue of a physician (perhaps Antonius Musa, celebrated for his cure of Augustus), under the form of Æsculapius; 20. So-called Nerva (head modern); *23. So-called *Pudicitia*, from the Villa Mattei, head and right hand new; 24. So-called Pollux, in coloured marble; 26. Titus, found with the statue of his daughter Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last in plaster) from Hadrian's temple of Venus and Roma; 31. Priestess of Isis; 32, 33. Satyrs sitting; 39. (in the centre) beautiful black vase of basalt, with masks; 41. Apollo Citharœdus, found in 1885 near Marino; 44. Wounded Amazon; 47. Caryatide; 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Euripides; 60. So-called Sulla; *62. *Demosthenes*, probably found near Frascati, the ancient Tusculum. Standing alone: **67. *Aporyomenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron, after *Lysippus* (p. xlv), found at Trastevere in 1849 (the fingers of the right hand are modern; and the base belongs to another work); — Then, by the second long wall: *71. *Wounded Amazon Resting*, probably after a work by *Polycletus* (p. xliii), arms and feet restored by Thorvaldsen; 81. Hadrian; 83. Juno; 86. Fortuna with cornucopia and rudder, from Ostia; *89. So-called *Hesiod.* 92. Artemis, perhaps the Messenian Artemis Laphria. *109. *Colossal Group of the Nile*, surrounded by sixteen playing children, emblematic of the sixteen cubits which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami, found near S. Maria sopra Minerva in the time of Leo X. (p. xlv). In the semicircular space behind it, on the right: *94. *Figure of Spes*, erroneously restored as Proserpine; 97A. Mark Antony; 97, 99, 101, 103, 105. Athletes; 106. Bust of the triumvir Lepidus (?). On the ground in this semicircle (behind the Nile) is a mosaic with the Ephesian Diana, from Poggio Mirteto. By the long wall, farther on: 111. Julia, daughter of Titus (see No. 26); *112. Head of Juno (the so-called *Juno Pentini*); *114. So-called *Minerva Medica*, or Pallas Giustiniani (the family to whom

it formerly belonged), in Parian marble (comp. pp. 156, 210); 117. Claudius; *120. *Satyr Reposing*, after *Praxiteles* (p. xliv; a better copy in the Capitoline Museum, p. 208); 123. Lucius Verus; *126. *Doryphorus*, after *Polycletus* (p. xliii); 129. Domitian; *132. *Mercury*, restored by Canova (head ancient, but belonging to a different figure).

Egyptian Museum. *Etruscan Museum.

Comp. Plan, p. 295.

The **Egyptian Museum** *(Museo Egizio)*, the entrance to which is from the Sala a Croce Greca (p. 297), close to the steps, is below the Etruscan Museum, in the so-called *Torre de' Venti*. Pius VII. purchased the nucleus of the collection from Andrea Gaddi; and the museum was much extended by him and by Gregory XVI. It contains few objects of great interest, but may be visited for the sake of comparing Egyptian with Hellenic and Italian art

1st Room: Three coffins of mummies in green basalt, and two in painted wood. — 2nd R.: Statues, chiefly from Hadrian's villa near Tivoli, of Roman workmanship in the Egyptian style (p. xlix). The Nile, in black marble. Colossal statue of Antinous, the favourite of Hadrian, in white marble. Fine architectural fragments, found in the precincts of the temple of Isis (p. 167). — 3rd R.: Egyptian colossal statues: (1) Mother of Ramses (Sesostris), in black granite, between (2) two lions of basalt, from the Thermæ of Agrippa (p. 182), which formerly long adorned the Fontanone dell' Acqua Felice (p. 141); (3) Ptolemy Philadelphus, to the left of him, his Queen Arsinoë, in red granite (from the gardens of Sallust, p. 142). — 4th R.: Statuettes, idols, and alabaster vases. — 5th R. (vaulted corridor): Mummies, sarcophagi. Eight statues of the lion-headed goddess Pasht, from the ruins of Carnac. — 6th R.: Small idols, mostly in vitreous paste. — 7th R.: Small bronzes, including a situla, or bucket-shaped vessel, used in the worship of Isis. — 8th R.: Ornaments; scarabæi (stones cut in the shape of beetles), etc. — 9th R.: Papyrus MSS. — 10th R.: Coptic inscriptions, hieroglyphics, cuneiform inscriptions. Small replica of the Nile in the Braccio Nuovo (p. 306). Model of a pyramid.

Behind the Egyptian Museum is a room about to be occupied by the *Assyrian Antiquities* from the excavations at Nineveh (1847), presented to Pius IX. in 1855. The collection includes: Reliefs from the palace of Sanherib (704-680 B.C.): God with a bird's head, Storming of a city, Punishment of captives, Raft crossing a river, Archers and other soldiers, etc.; also, a long inscription from a building of king Sargon (721-704 B.C.); inscription in Nabatæic letters, from the 39th year of King Aretas of Damascus (2nd Corinth. xi, 32).

Ascending as indicated at p. 297 to the passage into which the *Sala della Biga* and the *Galleria dei Candelabri* (p. 297) open, and turning to the left, up a few steps, we reach on the right the entrance to the —

***Etruscan Museum** *(Museo Etrusco Gregoriano;* visitors knock at the door; comp. ground-plan, p. 295). The museum, founded by Gregory XVI. in 1836, contains in its twelve rooms a number of antiquities excavated chiefly in 1828-36 in Vulci, Toscanella, and Chiusi, and other Etruscan cities, consisting of statues, paintings,

vases, golden ornaments, and various domestic utensils in bronze, all extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the still mysterious Etruscans.

(To the left by the loggia, in the space before the door, is a relief of Medea; right, by the door, another with a contest of Hercules.)

I. Room: Three sarcophagi of terracotta with lifesize figures of the deceased on the covers. On the walls numerous portrait-heads in terracotta, attractive from their lifelike conception of the individual peculiarities and their naturalistic reproduction of the same. — II. Room; to the right. Numerous portrait-heads; numerous smaller cinerary urns, some of them of alabaster with mythological reliefs, from Chiusi and Volterra. — III. Room: In the corners are small cinerary urns in the form of houses and huts, found in the Italic (Latin) graves (dating from the so-called first iron-age, about the 8th cent. B. C.) between Albano and Marino, some. it is said, under a layer of volcanic tufa. 110. Gravestone of a certain Alegnatos, son of Drutos, with an early-Latin and Celtic inscription, from Todi. — IV. Room; left wall, near the entrance, 154-156. Fine terracotta frieze from Cerveteri; 168. Relief in stucco of Jupiter, Neptune, and Pluto. Terracottas: *Mercury; by the back wall; 211, 234. Fragments of female figures with rich drapery, from Tivoli; 215. Lid of an urn, with the dying Adonis, an interesting naturalistic work; on the wall to the right, 265. Relief in stucco of Venus and Adonis; on the walls, reliefs, cinerary runs, architectural fragments. By the window, small terracottas.

The next four rooms contain the **Collection of Vases.** These painted vessels were partly imported from Greece, partly manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc., are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. In point of drawing also they are far inferior to the Greek originals. An exhaustive examination of the details will be undertaken by the scientific only; the most interesting objects only need be enumerated here. — I. Room: Vases of the earliest style, with figures in black, some of them from Corinth; in the centre a very ancient vessel with representations of animals. — II. Room: In the middle, 77. Ajax with the body of Patroclus; *78 Achilles and Ajax playing at draughts (with the name of the manufacturer *Exekias*). To the right of the window-wall are prize-vases of the Panathenæan Festival at Athens; under the 2nd window, two basins with archaic Latin inscriptions. At the door, a vase (No. 70) with two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. — III. Room: Arched corridor. *134. Hector parting from Priam and Hecuba. At the first window, 133. Vase with three handles, with representations of Apollo and six Muses. To the left, on the wall, a number of excellent vases with red figures, including *84. Vase with admirably-drawn figure of Achilles, the pendant to which is effaced beyond recognition (Briseis?); 93. Minerva and Hercules (Vulci); 97. Apollo on a winged tripod. To the right, at the centre window, *103. Large vase, with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; on the reverse, musicians. In the niche to the left are large vases from S. Italy, with polychrome ornamentation in gold, white, and violet. Adjacent, 121. Humourous representation of Jupiter and Mercury's visit to Alcmene. Near the exit, a vase with ancient fracture and repairs. — The IV. Room contains a large collection of graceful and delicately painted goblets. The cabinet contains small vases, some of them of irregular form. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Below, as the imperfectly-interpreted inscriptions appear to indicate, is a historical scene, an adventure of Mastarna (Servius Tullius) and Cæles Vibenna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus). The glass-cases contain ancient glass vessels, many of which are noticeable for their fine workmanship and colouring.

We now return to the sixth room, in order thence to reach the — IX. Room on the right, where **Bronzes** of every description, domestic utensils, weapons, ornaments, jewellery, etc., are arranged. By the wall to the right, 313. Statue of a warrior, found at Todi in 1835, with Umbrian inscription: *Ahal Trutitis dunum dede*, *i.e.* Ahala Trutidius donum dedit, proving it to be a votive offering, perhaps to Mars (3rd or 2nd cent. B. C.). On the wall as far as the window, helmets, shields, mirrors with engraved designs. By the right window, *327. Oval cista of bronze from Vulci, with stamped reliefs of Amazon battles, which when found contained articles of the female toilet. By the exit, Boy with a bird, in bronze.

Passing through a door on the right, we next enter the X. Room, or Corridor, where water-pipes and several small bronzes are preserved.

[The XI. Room (at present closed) contains all kinds of vases (some of the most ancient of which are engraved with geometrical patterns), as well as copies of **Tomb Paintings** from Corneto and Vulci, invaluable in the study of early Italian art. The most ancient style (down to about B.C. 450) is represented by the paintings on the narrow sides of the saloon (excepting the scene over the door), which somewhat resemble early-Greek designs, but are ruder and more destitute of expression. The next stage (after B.C. 450) is exemplified by the designs on the long wall, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully-developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. For economy of space several rows of these paintings are here exhibited one above another, but in the tombs each wall was embellished with a single row only. It is interesting to observe the gradual expansion of the colour-scale. The visitor should also notice that the paintings were intended to be seen by an artificial light, and hence the garlands, plants, and bronzes are painted blue instead of green.]

We now return to the 9th room, where, immediately to the right, by the windows, is a glass-cabinet with votive objects, found at the mineral springs of Vicarello, near the Lago di Bracciano (p. 392; chiefly gold and silver goblets); bronze vessels, rings, polished stones. In the centre of the room a cabinet with objects excavated at Pompeii in presence of Pius IX., including a fine equestrian relief in marble. The revolving glass-cabinet in the centre contains golden *Ornaments; in the upper section are arranged those found in 1829 in the tomb of the Regulini-Galassi at Cerveteri (p. 393), in the lower similar objects from other Etruscan tombs. These show the great skill and taste in workmanship of this kind to which the splendour-loving Etruscans had attained, and the chains, wreaths, rings, etc., afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 120). Many of the objects, however, are not of Etruscan origin, but were manufactured for export in Phœnician or Carthaginian workshops, from Assyrian and Egyptian models. Of this kind are the three silver dishes plated with gold and adorned with embossed scenes in the upper part of the cabinet (resembling articles in the Treasure of Præneste, p. 169), and the gold ornaments to the right and left (breastplate, bracelets, etc.), with embossed ornamentation or fine granulated work. Opposite the 2nd window, 329. Bronze statuette of a boy with a bulla and Etruscan inscription. Then a brazier with tongs and poker. Opposite the 3rd window is (No. 207) a second, but less perfect cista, with engraving of a group of athletes. By the wall, 205. Restored biga; 206. Arm in bronze, of admirable workmanship, found at Cività Vecchia along with the dolphin's tail to the right of the biga and the spear on the wall behind; all three fragments belonged to a colossal figure of an emperor in the guise of Neptune. Beyond, a bust of a man and several mirrors with designs. In the cases, small bronzes. By the fourth wall: candelabra, cauldrons, shields. The four-wheeled censer (No. 57; specially noteworthy) and the brazen bed (No. 155) in front of it, both of great antiquity, were found in the

above-mentioned grave of the Regulini-Galassi at Cerveteri (ca. 600 B.C.). 69. Etruscan lituus or signal-trumpet. By the wall near the door: bronze plates like shields, with heads in relief in the middle, used as decorations for the ceilings and doors of the graves. — In the XII. Room, on the left, is an imitation of an Etruscan tomb, with three sepulchral steles, vases, etc.; at the entrance two lions from Vulci. The cabinet in the centre contains bronzes from Bolsena, including two heads in relief of idols with the attributes of several gods; by the window small ornaments and objects in glass. Also several Chinese curiosities.

C. Library.

The Library and the Museum of Antiques may be conveniently visited in succession (adm. see pp. 126, 127). Entrance p. 296: for readers in the Cortile di S. Damaso, for visitors by the glass-door at the bottom of the staircase to the Sala a Croce Greca (comp. pp. 125, 279; visitors knock; fee ½-1 fr.). Comp. Plan, p. 268.

At a very early period the popes began to preserve and to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I. After various losses, caused especially by the migration to Avignon, and frequent change of locality, most of the library is now finally established in the Vatican in twenty-five rooms, in addition to the great library-hall. The Archives comprise a large number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. downwards, and correspondence with nuncios and foreign courts. Visitors and readers, who require the permission of the Cardinal-Secretary, admitted 8.30-12 on the same days as the library is open (p. 125).

Besides this collection of documents, the popes possessed their private libraries until Nicholas V. instituted a public **Library,** with 9000 vols., and appointed *Giovanni Tortelli* as the first librarian.

The library was neglected and dispersed by his successors. Sixtus IV. was the first to revive the institution; he assigned a locality under the Sistine Chapel for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate, until in 1588 Sixtus V. caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when the town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbinas*, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottobuoni), were added. In 1797, 843 MSS. were carried off by the French but were restored in 1814, with the exception of 38 from the *B. Palatina* which were returned to Heidelberg. In 1816 the German MSS. (848 in number) of the same collection were also restored to Heidelberg.

The Vatican Library now contains upwards of 26,000 MSS., of which about 19,000 are Latin, 4000 Greek, and 2000 Oriental. The principal librarian is a cardinal, who in ordinary business is represented by the under-librarian and two custodians. Permission to use the library (p. 125) can only be obtained from the Cardinal-Secretary on the recommendation of the traveller's ambassador, or

of a learned institution, the applicant stating the branch of study contemplated.

Visitors first enter (by the glass-door, mentioned at p. 296, opposite the staircase leading to the Museum of Statuary) a long CORRIDOR below the Galleria dei Candelabri, divided into several rooms and sections. — Section I: MUSEO PROFANO: To the right, by the door: *°Bronze Head of Augustus*, one of the finest extant portrait-heads of that emperor; left, on the table, a small, finely executed head of Venus. The closed cabinets contain beautiful ancient and modern ornaments, etc.; *e.g.* in the 2nd cabinet (left), Oriental bronzes and articles in gold, hair found in an ancient tomb, etc. — At the entrance to the next room, or section, are two porphyry columns from the Thermæ of Constantine (p. 150), on each of which are carved the figures of two kings. — The frescoes of scenes from the lives of Pius VI. and Pius VII. possess little interest. — The following rooms contain the *Bibliotheca Ottoboniana*, the *Bibliotheca Reginensis*, and the MSS. of the Vatican library. — Continuation of the corridor, see below.

We now turn to the left and enter the GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 pillars, constructed by Fontana and paved with marble by Pius IX. The paintings (of the 17th cent.) representing scenes from the life of Sixtus V., are interesting on account of the views of the buildings of that pope, who entirely altered the E. part of Rome (Rione Monti). By the walls and round the pillars are 46 small cabinets containing the MSS.; the antique vases upon the cabinets are of little interest. The most celebrated MSS. are exhibited in glass-cases: celebrated palimpsest of the Republic of Cicero, Dante with miniatures by *Giulio Clovio*, the ritual of Cardinal Ottobuoni; breviary of King Matthias Corvinus; celebrated MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Terence (the so-called 'Bembinus', of the 4th cent.); also autographs of Petrarch and Tasso; and a small volume of Henry VIII's love letters to Anne Boleyn. Also a number of gifts presented to the popes: Sèvres candelabrum presented by Napoleon I. to Pius VII.; a cross of malachite, from Prince Demidoff; two vases of Berlin porcelain, presented by Fred. William IV. after his last visit to Rome, to Pius IX. vase of Sèvres porcelain, presented by Charles IX.; vase of Scottish granite, presented by the Duke of Northumberland to Card. Antonelli; font, in Sèvres porcelain, in which the Prince Imperial (d. 1879) was baptised, presented by Napoleon III. to Pius IX.; malachite vase, presented by Emp. Nicholas to Gregory XVI.; three Sèvres vases, a gift of Marshal MacMahon to Pius IX.; large vase of oriental alabaster, presented by the Khedive Ibrahim Pasha of Egypt to Pius IX.; vases of Berlin porcelain, presented by King William I. of Prussia, afterwards German Emperor; huge block of malachite, from the Grand-duke Constantine of Russia. — In the adjoining READING ROOMS are suspended the portraits of the cardinal-librarians, framed papyrus-scrolls, and a facsimile of the two columns from the Triopium of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the CORRIDOR, the continuation of which is also divided into sections. The two first sections contain the Latin MSS. of the Palatine and Urbino libraries. In the first, over the entrance, is represented the Interior of SS. Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 269); over the egress, St. Peter's, according to Mich. Angelo's design. In the third section, quattrocentists and oriental MSS.; by the sides of the egress, two ancient portrait-statues, l. the orator Aristides, r. Lysias. — We next enter the —

Museum of Christian Antiquities (superintendent, *Commendatore Giov. Batt. de Rossi*). The 1st Room contains curiosities from the catacombs and ancient church-furniture: lamps, glasses, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under glass. Second case on the right: several fine diptychs and triptychs in ivory. — The 2nd Room, the *Stanza de' Papiri*, with ceiling-paintings by *Raph.*

Mengs, is filled with documents on papyrus of the 5-8th cent., found at Ravenna. — The glass-cabinets of the 3rd Room contain a large number of small pictures of the 13-15th cent., unfortunately not distinctly visible. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by Pius IX. The handsome carved priedieu of Pius IX. is of French workmanship. The adjoining room, formerly the **Chapel of Pius V.**, adorned with frescoes by *Giorgio Vasari*, and containing a *Cabinet of Coins* (not shown) which was seriously pillaged in 1797 and 1849, contains a large portrait of Pius IX. in his papal robes, in stained glass. In this and the following room are also deposited the numerous addresses which Pius IX. received in the course of his pontificate. — To the right in the third room is the entrance to a collection of —

Ancient Pictures (admission only for extra fee). On the floor, ancient mosaics. On the right wall: Phædra and Scylla; above, Ulysses and Circe; then the so-called **Aldobrandine Nuptials*, one of the finest ancient pictures in existence, found in Rome in 1606; next to it, to the left, Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; to the left, by a door, Ship being loaded, found at Ostia. By the window, oriental gold and silver trinkets and plate, presented by the Emperor of Siam to Pius IX. To the left and right of these: Myrrha and Pasiphaë. By the long wall, farther on: the spies of Ulysses among the Læstrygones; below, a chariot with Cupids; to the right, sacrificial procession in front of a statue of Artemis; to the left, a boat mounted on a waggon, probably connected with the worship of Isis (Isidis navigium). Then, Ulysses in the infernal regions; below it, an unknown female figure and Canace. The six named mythological figures of women celebrated for their misfortune in love are from Tor Marancia. The representations from the Odyssey were found on the Esquiline. — An adjacent cabinet contains a collection of *Ancient Tile-stamps and Majolica*, transferred from the papal summer-palace at Castel Gondolfo.

[The so-called **Appartamenti Borgia**, in which a museum of Mediæval and Renaissance art is to be accommodated, are adorned with interesting paintings, but are at present closed. We first enter the so-called Torre Borgia (p. 279), two small rooms, the first of which is adorned with stucco ceiling-ornamentation by *Giovanni da Udine* and *Perin del Vaga*. The paintings on the spandrils and the prophets and sibyls in the lunettes are ascribed to *Pinturicchio* (?). In the second room are twelve apostles and prophets by *Pinturicchio*. The decorations in both rooms are much damaged. — We descend a few steps, and enter the Hall of the Liberal Arts: Astrologia (above the window), Grammatica, Dialectica, Rhetorica, Geometria, Arithmetica, Musica, all by *Pinturicchio*. — The following Room was also painted by *Pinturicchio*: on the rear-wall, St. Catharine's disputation before the Emperor Maximinus; on the entrance-wall, SS. Anthony the Abbot and Paul the Hermit in the Theban desert; Meeting of Mary and Elizabeth; above the window, Martyrdom of St. Sebastian; on the exit-wall, Susanna, St. Barbara; on the ceiling, Legend of Osiris (the Apis bull is a reference to the arms of the Borgia family). — III. Room. On the rear-wall, Annunciation and Nativity; on the entrance-wall, Adoration fo the Magi, Resurrection; above the window, Ascension; on the exit-wall, Pentecost, Assumption of the Virgin., all by *Pinturicchio* — The last large Saloon, containing Cardinal Mai's Library, is adorned with paintings and stucco-work by *Giov. da Udine* and *Perin del Vaga*, in bad preservation.]

The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is under the gallery of the inscriptions; entrance in the left angle of the farther side of the Cortile di S. Damaso (p. 279). Permessi obtained at the Segretaria, of the Maggiordomo, on week-days from 9 to 1 o'clock. Numerous workmen are employed here in copying

celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are said to be 25,000 different shades. — The papal *Armoury* and the *Mint (La Zecca;* now in the hands of government) near the Vatican contain a few objects of interest, *e.g.* all the papal coins from the time of Hadrian I., and most of the dies since Martin V.

d. The Lungara.

The Borgo is connected with Trastevere by the Via della Lungara, $^3/_4$ M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di S. Spirito* (Pl. II, 9; p. 268), begun by Antonio da Sangallo the Younger, and occupying nearly the same site as the old Gate of the Saxons. — Immediately to the right diverges a broad road ascending the hill in a curve. This is the N. approach to the *Passeggiata Margherita*, described on p. 321. At the top it traverses the former garden of the convent of *S. Onofrio*, whither also the steep Via di S. Onofrio ascends direct in 5 min. from the gateway.

S. Onofrio (Pl. II, 9), on the slope of the Janiculum, erected about 1430 in honour of the Egyptian hermit Honuphrius, is adjoined by a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes to the right are three frescoes from the life of St. Jerome by *Domenichino* (Baptism, Chastisement, Trance). If the church is closed, visitors ring (r.) at the door of the monastery ($^1/_2$ fr.).

Left Side. The 1st Chapel contains the tomb of the poet Torquato Tasso, who died in this monastery in 1595; the monument was erected by Pius IX. in 1857, the statue is by *De Fabris*. In the 2nd chapel, the tombstone of the linguist Card. Mezzofanti (d. 1849). — Right Side. The 2nd chapel contains a Madonna, altar-piece by *Ann. Carracci*. At the end of the right wall: monument of Archbp. Giov. Sacchi (d. 1505); in the lunette St. Anna teaching the Madonna to read, by *Pinturicchio*. The Tribune contains restored frescoes by *Bald. Peruzzi*.

The Monastery contains, in a passage on the first floor, a Madonna with the donor, an admirable fresco of the school of *Leonardo da Vinci (Boltraffio?)*, which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his portrait (by Balbi, 1864), autograph, etc. — On the hill-slope, to the left of the monastery, are the remains of an oak (shattered by lightning in 1842 and again seriously injured by a storm in 1891), under which Tasso was in the habit of sitting. Admirable view.

In the Lungara, farther on, to the left, is a chain-bridge (Pl. II, 9, 12; toll 5 c.); on the opposite bank rises S. Giovanni dei Fiorentini (p. 192). Opposite the bridge, in the Lungara, is the extensive

Palazzo Salviati (Pl. II, 9), with a handsome court of the 16th cent., now a 'Collegio Militare' (cadet academy). The adjacent garden includes the University *Botanical Garden.*

About $^3/_4$ M. from the Porta S. Spirito and opposite the Pal. Corsini (p. 316), to the left, is the entrance to the —

****Villa Farnesina** (Pl. II, 11; adm., pp. 126, 127; ladies should bring hand-mirrors), the garden of which, extending to the Tiber, has been greatly curtailed by the recent alterations made in the course of the river (p. 266). The small two-storied building, an exceedingly pleasing Renaissance edifice, was erected about 1508-11 by *Bald. Peruzzi* for the papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael (see pp. 186, 192). In 1580 Cardinal Al. Farnese inherited the villa, which remained in the possession of the Farnese family until the extinction of the latter in 1731. It then passed to the king of Naples; and in 1861 it was let by Francis II. for 99 years to the duke of Ripalda.

From the garden we enter a hall (64 ft. long, 23 ft. wide) on the ground-floor between two projecting wings, originally open but now enclosed with windows. The ceiling, with its pendentives and spandrils, was designed by *Raphael* (1518-20), and decorated by *Giulio Romano*, *Francesco Penni*, and others of his pupils, with twelve illustrations of the ****Myth of Psyche**, which are among the most charming creations of the master (comp. p. lxviii). Raphael has followed the account of Apuleius, a Latin author of the 2nd cent. A. D. much read during the Renaissance period, but has restricted himself to the incidents that took place in Olympus. A very plausible suggestion has recently been made that the walls were intended to be covered with representations of the much more dramatically effective scenes that took place on earth, in Psyche's palace. But even in the absence of the latter, and in spite of C. Maratta's unfortunate restoration which has especially injured the blue ground, the whole produces a charming and brilliant effect owing to the indestructible beauty of the designs. The room is justly regarded as unique of its kind, even in a period so rich in noble creations of art.

The series of illustrations begins on the left, and is continued to the right on the wall opposite the entrance. The fable of Apuleius may be briefly told as follows. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, shows her to the Graces (2), and carries her off (this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her, and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus

torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter grants his request, kisses him (9), and commands Mercury to summon the gods to deliberate, and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — Below the spandrils, fourteen Cupids with divine attributes. The garlands enclosing the different paintings are by *Giovanni da Udine*.

The apartment adjoining the entrance hall on the left, which was also once without the protecting windows, contains a second mythological picture by *Raphael*, which is no less charming than the Psyche series, and even far surpasses them in point of execution, being painted entirely by the master's own hand in 1514: **Galatea, borne across the sea in a conch, and surrounded by Nymphs, Tritons, and Cupids. To the left, *Sebastiano del Piombo* painted the Polyphemus trying in vain to move the heart of Galatea by his love-songs (restored and ruined in the 18th cent.). The *Ceiling-paintings, masterly in design and execution, by *Baldassare Peruzzi*, represent the starry heavens in a border painted to resemble plastic work. The large picture presents the constellation of Perseus and the chariot, with the nymph Callisto as the charioteer; in the fourteen pointed arches are other constellations, and in the ten hexagonal spaces, the twelve signs of the zodiac and the gods of the seven planets, mostly arranged in groups. The lunettes were afterwards filled by *Seb. del Piombo* (shortly after his arrival in Rome) with scenes from the kingdom of the air and from metamorphoses in which human beings are changed into birds. — The restoration carried out in 1861-70 in this and the entrance-hall have had only a modified success.

The subjects in the lunettes are taken from Ovid's Metamorphoses, but the meaning is not in every case clear. S. end wall: 1. Tereus with Philomela and Procne (?); 2. Daughters of Cecrops and Erichthonius. Long wall: 3. Dædalus and Icarus; 4. Juno in her chariot drawn by peacocks; 5. Scylla kills her father Nisus by cutting off his purple hair; 6. Phæthon; 7. Boreas and Oreithyia. N. end wall: 8. Flora and Zephyr; 9. Colossal head in charcoal, said to have been drawn by *Michael Angelo*, but by modern critics ascribed to *Peruzzi*. The landscapes are erroneously attributed to Gasp. Poussin.

The Upper Floor of the Farnesina, to which however, visitors are seldom admitted, contains in the I. Room. *(Salone)* fine architectural scenes by *Bald. Peruzzi* (View of Rome, the Borgo, Janiculum, etc.), one of the best examples of this kind of deceptive painting. *Peruzzi* also executed the frieze of mythological scenes. Entrance wall: Deucalion and the flood, Apollo and Daphne. Long wall: Venus and Adonis, Bacchus and Ariadne, Race of Pelops and Œnomaus, Parnassus, Triumph of Venus. Exit wall: Endymion and Luna, Cephalus and Procris. Over the fireplace: Vulcan's forge. — II. Bedroom. **Sodoma*, Marriage of Alexander and Roxana, painted in 1511-12. The conception of this masterpiece is based on Lucian's description of a painting by Ætion: Alexander is conducted by Cupids to the nuptial couch of Roxana; Hymen and Hephæstion, the bridesman, stand lost in admiration; other Cupids play with the

weapons of Alexander. — Exit-wall: *Sodoma*, Family of Darius in presence of Alexander. — The third picture, Alexander on Bucephalus, is a poor work by an affected Roman artist of the second half of the 16th century.

On the other side of the Lungara, opposite the Farnesina, is the ***Palazzo Corsini** (Pl. II, 11), formerly the property of the Riarii, purchased by Clement XII. for his nephew Card. Neri Corsini in 1729, and altered by *Fuga*. In 1668-89 it was occupied by Queen Christina of Sweden, who died here, 19th April, 1689. In 1884 the palace was purchased by government and assigned to the *R. Accademia de' Lincei*, or Royal Academy of Science. A double staircase ascends from the principal portal to the 1st floor, where the PICTURE GALLERY is situated (adm., pp. 126, 127). Among a great number of mediocre and inferior works are a few pictures of rare merit. Catalogues in each room.

1st ROOM: 1, 5. *Bloemen (Orizzonte)*, Landscapes; 2, 4. *Locatelli*, Landscapes. This room also generally contains a small Holy Family by *Batoni*. By one of the walls a well-preserved ancient sarcophagus with sea-gods, from Porto d'Anzio.

2nd ROOM: 4. *Jac. Bassano*, Holy Family; 12. *Elis. Sirani*, Madonna in a glory; 15. *G. Poussin* (?), Landscape; 17, 19. *Berchem* (?), Landscapes with cattle; 20. *Lod. Carracci*, Pietà. A fine Madonna (No. 30) by *Carlo Dolci* is also generally here. On a table in the centre stands the **Corsinian Vase* in silver, with the Purification of Orestes in chased work (antique). On the walls, a number of ancient heads, some of them interesting. To the right is the —

3rd ROOM: *1. *Guercino*, Ecce Homo; 4, 5. *Peters*, Sea-pieces; 9. *Andrea del Sarto* (?), Madonna; 17. *Caravaggio*, Madonna; 23. *Both*, Beautiful evening landscape; 26. *Fra Bartolommeo*, Madonna, resembling Raphael's Madonna Canigiani; 43. *Saraceni*, Martyrdom of two saints; 44. *After Raphael*, Julius II.; 50. *School of Titian*, Philip II. of Spain (original at Naples); 55. *Netherlandish School*, Kitchen-scene; 63. *Conca*, Adoration of the Magi; 61. *Vasari*, Holy Family; 52. *Saraceni*, Vanity; 84. *Borgognone*, Cavalry skirmish; 88. *C. Dolci*, Ecce Homo.

4th ROOM: 11. *Guido Reni*, Herodias; 16. *G. Reni*, Madonna; 22. *Baroccio*, Christ and Mary Magdalene; 27. *Lod. Carracci*, Heads as studies; 35. *Parmigianino*, Four heads; *Maratta*, 40. Portrait of his daughter; 41. Copy of *Seb. del Piombo's* female portrait (so-called Fornarina) in the tribuna of the Uffizi; 43. *Maratta*, Madonna; 47. *Poelemburg* (?), Landscape with the judgment of Paris, after Raphael; 44. *After Dürer*, Hare; also eleven small pictures from military life, erroneously attributed to *Callot*. Ancient marble chair with reliefs, found near the Lateran.

5th ROOM, in which Christina of Sweden is said to have died: Ceiling-decorations of the school of the Zuccheri. 12. *Carlo Dolci*, St. Agnes; 14. *Maratta*, Annunciation; 20. *Lanfranco*, Polyphemus and Ulysses; 23. *Franc. Albani*, Madonna; 44. *Marc. Venusti*, Holy Family, designed by *Michael Angelo*; 50. *Salv. Rosa*, Card-players; 51. *Marc. Venusti* (?), Sculptor. — In this room also is an ancient *Mosaic* (beside No. 23), representing two restive oxen, with the plough and driver.

6th ROOM, containing an interesting collection of portraits: *43. *German Master* (not *Dürer*), Cardinal; 19. *German Master* (not *Holbein*), Portrait of a man, much retouched (1536); *20. *G. Romano*, Monsgr. Ghiberti; 22. *Rembrandt* (?), Old woman; 23. *Unknown Master* (not *Giorgione*), Portrait of a man; 26. *Spanish School*, Portrait; 32. *Van Dyck*, Portrait; 34. Nativity of Mary, after Dürer's woodcut; 47. *Rubens* (?), Portrait; 50. *Titian*, Card. Alex. Farnese, freely retouched.

7th ROOM: *13. *G. Poussin*, Landscape; 21. *Luca Giordano*, Christ as a boy in the Temple; 22, *23, 24. *Fra Angelico*, Descent of the Holy Ghost,

Last Judgment, Ascension; 30. is erroneously attributed to *Titian;* 31, 32. *N. Poussin*, Landscapes.

8th Room: 6. *Claude Lorrain* (?), Landscape; *7. *G. Poussin*, Landscape; 10. *Polidoro da Caravaggio*, History of Niobe, design in the form of a frieze; 11. *N. Poussin*, Holy Family; 12. *Erc. Grandi*, St. George; 13. *Guido Reni*, La Contemplazione; *15, 21, 23. *G. Poussin*, Landscapes; 24. *Guercino*, St. Jerome; 25. *Ribera*, St. Jerome; *40. *Murillo*, Madonna. — The adjoining Cabinet contains pictures of the older Florentine and Sienese schools, most of them of little value, and badly preserved. 23. *Gher. Starnina*, Madonna; 26. After *Perugino*, Madonna.

9th Room: 2. *Teniers*, Interior of a stable; S. *Lod. Carracci*, Pietà, sketch for No. 20 in the 2nd R.; 9. *Velazquez*, Innocent X. (copy of the picture in the Pal. Doria); 28, 29. *Salv. Rosa*, Battles; 36 *Titian* (?), Portrait; 49. *Gherardesca da Siena*, Madonna.

The Library of this palace (adm., see p. 125; entrance by the principal portal; traverse the open corridor to the right before the main staircase, and ascend the winding staircase to the 1st floor), founded by Card. Neri Corsini, is one of the largest in Rome. Its eight rooms contain numerous MSS. and books of great value, and one of the most extensive collections of *Engravings* in the world.

At the S. end of the Lungara stands the **Museo Torlonia** (Pl. II, 10; entrance Vicolo Corsini 5), the property of Prince *Don Giulio Torlonia*, containing the most extensive collection of antiquities in Rome after those at the Vatican and the Capitol (not open to the public). The collection, which includes over 600 objects from almost every epoch of Græco-Roman art, consists chiefly of the contents of the former Galleria Giustiniani, of a number of works formerly in the Villa Albani, and of the yield of the late Prince Torlonia's excavations. Catalogue by *P. E. Visconti*.

1st Corridor *(Compartments I-X)*. 4. Venus with the cestus; 19. Isis; 20. Egyptian deity Bes; 24. Head of an athlete (in the style of Lysippus); 25. Athlete restored as Hercules (in the style of Polycletus); 30. Lysias (?); 33. Isocrates; 43. Herod Agrippa; 44. Juba of Mauretania (?); 47. Venus Anadyomene; 49. Aristotle; 50. Head of Hypnos, the god of sleep; 60. Leda and the swan.

2nd Corridor *(Comp. XI-XX)*. *64. Sitting figure of Livia, admirable in attitude and in the disposal of the drapery (comp. the statue No. 77 and the Agrippina in the Capitoline Museum, p. 210); 63. Carneades; 65. Zeno; *67. Alcibiades; 68. Latona with the twins Apollo and Diana; 72. Tiberius as a hero, statuette; *77. *Sitting Portrait-figure of a Woman*, an excellent Greek work, perhaps representing Olympias, the mother of Alexander the Great (head, left shoulder, etc., skilfully restored by *Von der Launitz*); *82. Sitting male figure, the so-called *Filosofo de' Ruspoli;* 86. Head of Hermes (in the style of Praxiteles); 91. Alexander the Great; 101. Nymph; 116. Two wrestling satyrs, an interesting example of the numerous skilful restorations in this collection, the only ancient parts being the body of one combatant and the head and a piece of the base of the other; 117. Statue of the orator Hortensius, found in his villa near Laurentum.

3rd Corridor *(Comp. XXI-XXX)*. 118. Julius Cæsar; 133. Old fisherman, highly realistic; 137. Muse; 141. Draped statue, restored as Niobe; 146. Venus Euplœa (the goddess of navigation), found at Porto (p. 394); 150. Triangular base of a candelabrum, with relief of the dancing Horæ 151, 157. Satyr and Hermaphrodite; 154. Telesphorus (the god of healing), in rosso antico; 161. Sophocles; 163. Homer; 164. Augustus, sitting figure.

4th Corridor *(Comp. XXXI-XXXIII)*. 167. Fragment of a group, representing Scylla devouring one of the companions of Ulysses (wrongly restored as Milo of Croton in combat with a wild animal); 173. Euterpe; 174. Cupid and Psyche. — We now return to Comp. XXX. and pass thence into the —

I. Room (*Comp. XXXIV-XXXIX*). 183. Minerva; 189. Trajan, 194. Claudius, colossal busts; 202. Tiberius, statue; 228-236. The Muses: Euterpe, Urania, Terpsichore, Melpomene, Clio, Erato, Polyhymnia, Thalia, and Calliope; 237. Apollo Musagetes. — We now proceed to the right into the —

5th Corridor (*Comp. XL-XLII*). 240. Female draped statue, corresponding to No. 290 and restored as Niobe; 249. Claudius; 250. Neptune. — From here we proceed in a straight direction into the —

II. Room (*Comp. XLIII*). *255. Germanicus, bronze statue found at Arci (the ancient Cures), in the Sabine Mts.; 267. Caput Africæ, with an elephant's head as helmet (used as an architectural ornament). — We now return through Comp. XLII into the —

6th Corridor (*Comp. XLIV-XLVII*), which is parallel with the 5th. 290. Draped female statue (comp. No. 240, above), restored as Irene with the young Plutus, after the celebrated work of Cephisodotus the Elder (now in Munich); 294, 296. Heads of Medusa; 297. Large shallow vase with Bacchanalian scenes; 298. Minerva; adjacent for comparison casts of the Vatican (formerly the Giustinian) and Capitoline Minervas.

7th Corridor (*Comp. XLVIII-LI*). 301. Melpomene in the costume of a tragic actress; 308. Marsyas; 309. Kneeling youth (perhaps Ganymede in combat with the eagle, or one of the children of Niobe), restored as a falling warrior; 310. Youthful Nero.

8th Corridor (*Comp. LII-LV*). *232. Diadumenos, or youth binding a fillet on his brow; 345. Pompey.

9th Corridor (*Comp. LVI-LIX*). 355. Wrestler. — We now return to Comp. XL. To the right is Comp. LX. with portrait-busts of emperors and others. — To the left, the —

III. Room (*Comp. LXI*). 374. Silenus, a fountain-figure; 375. Aurora; *377. Hercules with the apples of the Hesperides, a Greek relief; 379. Game-dealer, a large tomb-relief, with three verses of Virgil at the top (Aen. I, 607-609); 383. Shallow vase with reliefs of the labours of Hercules. — The door in front leads to the —

IV. Room (*Comp. LXII-LXIX*). 387. Captive barbarian; 388. Hercules and Telephus; 389. Sleeping Ariadne; 392. Bacchus and Silenus; 395. Large sarcophagus with representation of a wedding; 397, 398. Antinous; 402. Plotina, wife of Trajan; 407. Antinous; 401, 404. Domitian; 406. Ptolemy Philadelphus; 402. Ceres; 414. Sarcophagus with reliefs of the different periods of life. — To the right, the —

Room of the Sarcophagi (*Comp. LXX*). 416. Triumph of Bacchus; 420, 422. Deeds of Hercules; 423. Apollo and Marsyas. In the middle, 426. Cupid in a chariot drawn by two boars (in black marble). — *Comp. LXXI*. 427. River-god, in black marble; 428. Roman tax-collecting; 430. Harbour of Ostia; 431. Ship, three reliefs found at Porto; 433. Tomb-relief in the Greek style; 434. River-god, in basalt. — To the right Camera degli Animali (*Comp. LXXII*). 438. Ram carrying Ulysses out of the cave of Polyphemus. — We now return through Comp. LXXI to *Comp. LXXIII*. 459. Alto-relief, called Medea and Jason, but perhaps Hercules and the Hesperides. — We then pass through Comp. X. to *Comp. LXXIV*. 463, 464. Apollo and Marsyas; 466. Hermaphrodite; 467. Vase with marine deities. — To the right, *Comp. LXXV*. *470, 473, 476, *477, 480. Athletes. — We now return through Comp. LXXIV into the —

Room of the Archaic Sculptures (*Comp. LXXVI*). 481. Spes; 482. Priestess; 483. Diana of the Ephesians; 485. Canephora (Caryatide) of similar type to those at the Villa Albani (p. 337). — **490. *Vesta*, formerly in the Giustiniani collection, possibly an original Greek work, from some temple of the goddess. No other extant example conveys so true an impression of the solemn dignity that distinguished the representations of the gods in the lofty period of Greek art (Friederichs). — 498. Venus; 501. Apollo; 503. Cybele. — We return through Comp. LXXIV to the —

Gallery of Imperial Busts, arranged in chronological order. This series of busts, most of which have been identified with the aid of coins, is one of the richest collections of the kind. The following are specially interesting either for their excellence or their rarity: 514. Livia; 515.

Mæcenas; 516. Agrippa; 533. Galba; 545. Hadrian; 552, 553. Marcus Aurelius; 556. Lucius Verus; 569. Caracalla; 571. Geta; 588. Pupienus Maximus; 611. Helena Fausta.

Numerous sculptured fragments of all kinds have been built into the walls of the adjoining Court and Garden.

A little to the S. of the Museo Torlonia the Via della Lungara is terminated by the *Porta Settimiana* (Pl. II, 10), a gate in the older wall of Trastevere. — The *Via Garibaldi* and the *Via de S. Maria della Scala* begin here; see pp. 319 and 323.

c. Trastévĕre.

Tramways: from the Piazza del Popolo to the *Piazza S. Cosimato*, see pp. 133, 323, and No. 5, p. 2 of the Appendix; from the Piazza Venezia to *S. Francesco a Ripa*, pp. 165, 324, and No. 4, p. 2 of the Appendix.

The *Janiculum* (275 ft.) rises to a commanding height near the river, and was on that account chosen by the ancient kings of Rome as the site of a castle, which they connected with the city lying opposite to it by a double wall. The hill was at length annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, particularly by Jews, who formed a community here down to the beginning of the 16th cent. (comp. p. 195). Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

The most N. of the bridges by which Trastevere is connected with the city is the **Ponte Sisto** (Pl. II, 10, 13), constructed under Sixtus IV., in 1474, on the site of the *Pons Valentiniani*, built in 366 A. D. by Symmachus, prefect of the city.

To the right the *Via di Ponte Sisto* leads in 3 min. to the broad Via Garibaldi (Pl. II, 10, III, 10), a little on this side of the Porta Settimiana (see p. 319), by which we now ascend to the left. After 5 min. the street reaches a small piazza, whence, to the right, the steep Via S. Pancrazio ascends direct to the Acqua Paola (see p. 321), quitting the piazza beside the '*Bosco Parrasio degli Arcadi*', the garden in which were held the meetings of the 'Arcadia', a poetic academy of the 18th century. On the hill above is seen the Spanish Academy, an institution resembling the French (p. 136). The Via Garibaldi continues to ascend in windings to S. Pietro in Montorio, the Acqua Paola, and the Porta S. Pancrazio. About 50 paces from the above-mentioned small piazza, a foot-path to the right, flanked with oratories, and ascending in steps, also leads to the church.

S. Pietro in Montorio (Pl. II, 10), erected in 1500 for Ferdinand

and Isabella of Spain by *Baccio Pintelli* (or *Meo del Caprino?*), on the spot where St. Peter is said to have suffered martyrdom, stands on the slope of the Janiculum, 197 ft. above the sea-level. The campanile and tribune were almost entirely destroyed during the siege of 1849. If the church is closed, visitors ring at the door on the right (25-50 c.).

Right Side. In the *1st Chapel: Scourging of Christ, painted in oil by *Seb. del Piombo* from Michael Angelo's drawings; adjoining, St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch two prophets with angels, in fresco, also by *Seb. del Piombo* (best light about midday). The 2nd Chapel (Coronation of Mary on the arch) was painted by pupils of *Perugino*. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by *Vasari*. — The High-Altar was once adorned by Raphael's Transfiguration (p. 233). — Left Side. The last chapel contains an altar-piece by *Daniele da Volterra* (?), Baptism of Christ; in the 4th Chapel an Entombment by a Dutch master; in the 3rd, an altar-piece and ceiling, by pupils of *Perugino;* in the 2nd, sculptures of the school of *Bernini;* in the 1st, St. Francis by *G. de' Vecchi*. By the wall near the door, tomb of St. Julian, Abp. of Ragusa, by *G. A. Dosio*, 1510.

In the court of the monastery rises the **Tempietto*, a small circular building with sixteen Doric granite columns, erected in 1499-1502, from *Bramante's* designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel (redecorated in 1628, according to an inscription) with an opening in the floor indicating the spot which the cross is said to have occupied.

The piazza in front of the church commands a magnificent **View of Rome and the environs, for the orientation of which this point is admirably adapted (comp. annexed Panorama, from which the omission of the unimportant new erections will be no disadvantage; p. 125). The most important places are enumerated here from right to left. To the S. is the Tiber, which is crossed by the iron bridge of the railway to Cività Vecchia and Leghorn; beyond it the extensive basilica of S. Paolo Fuori le Mura. Then part of the city-wall, in front of it the Monte Testaccio (adjoined by the new quarter to the S.W. of the Aventine), the pyramid of Cestius, and the Porta S. Paolo. The Tiber, which flows between us and Monte Testaccio, is not visible hence. On the Aventine rise the three churches of S. Maria Aventina, S. Alessio, and S. Sabina. Beyond are the Alban Mts., with Mte. Cavo (3130 ft.) on the right, and Frascati on the left. On the Cælius, the Villa Mattei and S. Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the heights of the Abruzzi. Then the Palatine, with the ruins of the palaces of the emperors and the cypresses of the former Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the German Archæological Institute, the Pal. Caffarelli, the tower of the senatorial palace, parts of the façade of the Capitoline Museum, and of the church of Araceli; the two domes with the campanile above

PANORAMA DI ROMA

preso da S. Pietr

these belong to S. Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8165 ft.), which rises to the N. of the Lago di Fucino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a light-coloured dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the M. Gennaro (4160 ft.). Then on the Pincio, the most N. of the Roman hills, the light Villa Medici, and to the right of it S. Trinità de' Monti, rising with its two towers above the Piazza di Spagna. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the University; farther to the right, part of the dome of the Pantheon, concealed by the dome-church of S. Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Again to the left, on the height, are the wall and the gardens on the Pincio with the two dome-churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte (2250 ft.). On this side of the Tiber rises the castle of S. Angelo; beyond it, the heights of Baccano. By the chain-bridge is the dome-covered church of S. Giovanni de' Fiorentini. Farther off, M. Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of S. Maria in Trastevere, the light-coloured tower to the right of which belongs to S. Cecilia.

If we descend from S. Pietro in Montorio in a straight direction, traverse the Vicolo della Frusta to the right, and then the Via de' Fenili to the left, we reach the Piazza di S. Maria in Trastevere (p. 322).

The Via Garibaldi, which continues to ascend the hill beyond S. Pietro in Montorio, leads in 2 min. to the **Acqua Paola** (Pl. II, 10, 7), the ancient *Aqua Trajana*, which was supplied by the Lago di Bracciano (p. 391), upwards of 30 M. distant. The aqueduct fell into disrepair, but was restored by *Fontana* and *Maderna* in 1611 under Paul V., who decorated the great fountain with marble from the Temple of Minerva in the Forum of Nerva (p. 230). The granite columns were brought from the vestibule of the old church of St. Peter; the massive basin was added by Innocent XII. — A monument to Garibaldi (by Gallori) is to be erected in the gardens to the left.

The Via di Porta S. Pancrazio (Pl. II, 7) leads straight on hence to the *Porta S. Pancrazio* and the *Villa Doria-Pamphilj* (see p. 353). Immediately to the N. of the Acqua Paola, on the right is the entrance (iron gate marked 'Villa Corsini') to the ***Passeggiata Margherita** (Pl. II, 7, 8), opened in 1884, which embraces the former garden of the Palazzo Corsini (p. 316) and is continued along the summit and slope of the Janiculum (p. 319) to S. Onofrio (p. 313). The broad carriage-road which traverses the gardens ends at the

Porta di S. Spirito (p. 313). From the Acqua Paola to S. Onofrio is an easy walk of 15-20 minutes. The Views of the city and the Campagna, especially fine at sunset, almost excel in their variety the view from S. Pietro in Montorio.

At the S. end of the Via Arenula (p. 194) the Tiber is spanned by the iron **Ponte Garibaldi** (Pl. II, 13), built in 1885-88. The length of the bridge is 150 yds. (of the openings on each side of the central pier 180 ft.), the breadth 65 ft.

At the Trastevere end of the bridge is the small Piazza di S. Crisogono, which is traversed by the main street of Trastevere, the *Via della Lungarina*, continued on the W. by the *Via della Lungaretta*.

The church of **S. Crisogono** (Pl. II, 13) is a basilica of early foundation but frequently restored. The portico dates from the last restoration, by Giov. Batt. Soria, in 1624.

The interior, with a richly gilded ceiling executed at the last restoration, is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-paintings of the transept are by the *Cavaliere d'Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James. Fine carved stalls of 1866.

In the Via Monte di Fiore, to the E. of the Piazza S. Crisogono, an *Excubitorium* of the VII. Cohort of the *Vigiles*, *i.e.* a station of the Roman firemen (p. xxix), has been excavated at a depth of about 30 ft. A modern flight of steps descends to a small mosaic-paved court-yard, with a well in the centre, a chapel with mural paintings (right), and several rooms, on the walls of which are numerous rude inscriptions of the beginning of the 3rd cent. A.D. (fee $\frac{1}{2}$ fr.).

The Via della Lungaretta leads to the right from the Piazza S. Crisogono to (5 min.) the Piazza di S. Maria in Trastevere (Pl. II, 10, 13), with a fountain and the church of —

***S. Maria in Trastevere**, which is said to have been founded by Callistus I. under Alexander Severus, on the spot where a spring of oil miraculously welled forth at the time of the birth of Christ. It is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. The present vestibule was added by *Carlo Fontana* under Clement XI. in 1702; and a somewhat meretricious restoration of the church was carried out in 1866-74. In front are *Mosaics* of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., freely restored in the 14th (comp. p. lx). The mosaics on the gable above are modern. The vestibule contains two Annunciations, one attributed to *Pietro Cavallini*, but now entirely repainted, and numerous inscriptions.

The Interior (best light in the afternoon) contains twenty-two ancient columns of unequal sizes, supporting a straight entablature. Some of

the capitals were formerly decorated with heathen deities (e.g. Jupiter, Harpocrates with his finger on his mouth, etc.), but these were removed when the church was restored in 1870. The fine pavement is laid with porphyry, verde antico, and other marbles, in the style known as Cosmato work (comp. p. lix). The ceiling, decorated with richly-gilded carved work, was designed by *Domenichino*. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. Immediately to the right of the entrance to the NAVE is an elegant tabernacle by *Mino da Fiesole*. The chapels of the aisles contain little to detain the traveller. The TRANSEPT is reached by an ascent of seven steps, adjoining which is the inscription *Fons olei*, indicating the alleged site of the spring of oil. In the transept on the left are the tombs of two Armellini. Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; l. his tomb (d. 1397); r. tomb of Card. Stefaneschi (d. 1417), with recumbent *Figure by '*Magister Paulus*.' — The **Mosaics* in the TRIBUNE belong to different periods. Above are the older ones, dating like the triumphal arch itself ('the first Romanesque work of importance in Italy') from 1139-53. On the arch: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Callistus, St. Lawrence, Innocent II.; r., St. Peter, St. Cornelius, Julius, Calepodius. The lower mosaics are ascribed by Vasari to *Pietro Cavallini*, a master of the transition period from the Cosmas family to Giotto, and have been restored by Camuccini. They represent the 13 lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). — In the chapel to the right of the CHOIR is a Madonna with SS. Rochus and Sebastian, attributed to *Perugino*. — The SACRISTY contains a fragment of ancient mosaic (ducks and fishermen, the former admirable).

The *Via di S. Maria della Scala*, to the N.W. of S. Maria in Trastevere, leads past the church of *S. Maria della Scala* to the *Porta Settimiana* (p. 319) and the beginning of the Via Garibaldi (p. 319). — The *Via di S. Francesco a Ripa* leads to the S.E. from the Piazza S. Maria in Trastevere to (6 min.) the church of *S. Francesco a Ripa*, (see p. 324); and the *Via S. Cosimato* leads to the S. to (4 min.) the Piazza S. Cosimato. On the S. side of this piazza is the —

Monastery of **S. Cosimato** (Pl. III, 10, 13), dating partly from the 11th, partly from the 15th cent., and since 1892 the property of the *Congregazione di Carità*. The CHURCH was built in 1475 on the site of an early Christian basilica (9th cent.?), the small forecourt of which is still extant. In the interior are some antique columns, and the beautiful *Cibò Tomb*, of the 15th century.

The *Ponte Rotto*, the new iron bridge (p. 240) near the Piazza Bocca della Verità, lies straight on at the E. end of the Via della Lungarina (p. 322); while to the S.W. the *Via de' Vascellari* and its prolongation, the *Via di S. Cecilia*, lead to —

***S. Cecilia in Trastevere** (Pl. III, 13), originally the dwelling-house of the saint, which was converted into a church by Urban I., restored by Paschalis I. in the 9th cent., and entirely rebuilt by Card. Franc. Acquaviva in 1725. It is approached by a spacious court, which is embellished with an ancient marble vase, and by a portico resting on four columns of African marble and red granite.

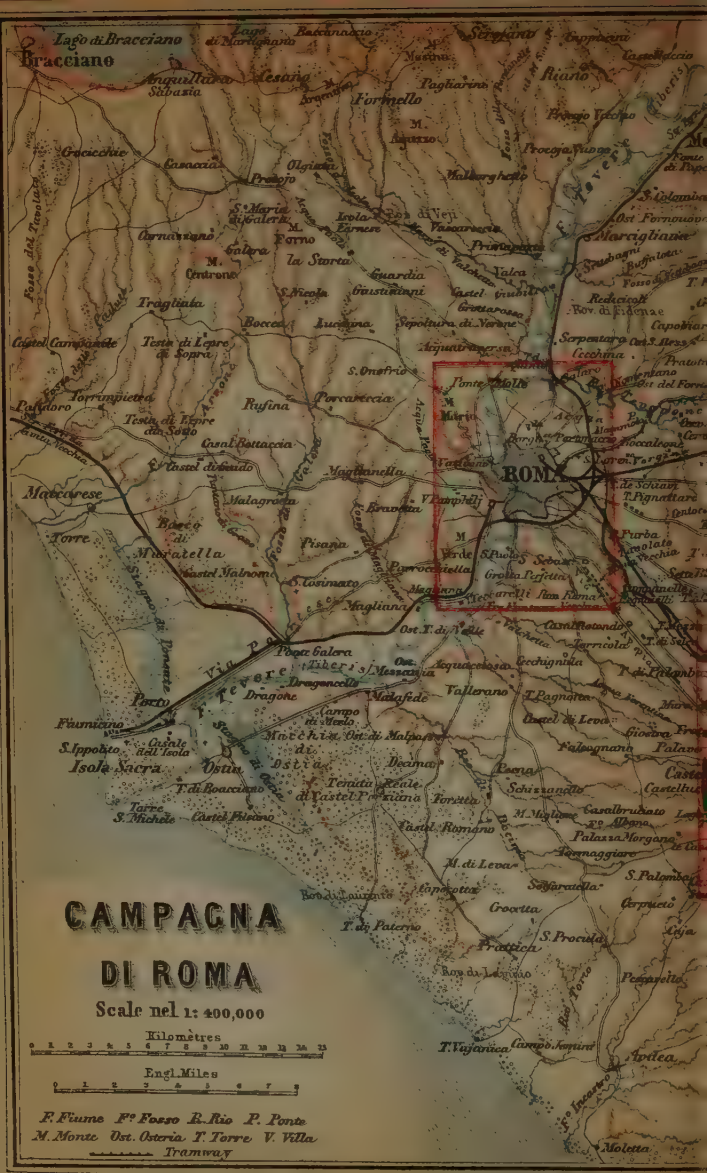
Interior. The columns which formerly supported the nave were replaced by pillars in 1822. To the right of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398), by '*Magister Paulus*' (?); and to the left that of the warlike Card. Forteguerri (d. 1473) by *Mino da Fiesole* (reconstructed and partly restored in 1891). — The beautiful High-Altar with columns in pavonazzetto was executed by the Florentine *Arnolfo di Cambio* (1284); adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the recumbent Figure of the martyred S. Cecilia by *Stef. Maderna*. The saint had converted her husband, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner, being unable to sever her head from her body after three attempts, fled in dismay. Bishop Urban interred the remains of the holy woman in the catacombs of St. Callistus, not far from the tomb of the popes. In 821 her burial-place was divulged to Paschalis I. in a vision, whereupon he transferred her remains to this church. In 1599, the age of Bernini, the sarcophagus was again opened, and Maderna's statue reproduces the attitude of the body then found. — The Tribune contains ancient *Mosaics* of the period of the foundation (9th cent.): the Saviour on a throne with the Gospel, l. St. Paul, St. Agatha, and Paschalis; r. St. Peter, St. Cecilia, and her husband St. Valerianus. — In the 1st Chapel, on the right, an ancient picture of Christ on the Cross; the 2nd Chapel, somewhat receding from the church, said to have been the bath-room of St. Cecilia, is an antique bath, the pipes of which are still seen in the wall. — The opposite door leads to the Sacristy, the vaulting of which is adorned with the Four Evangelists by *Pinturicchio*. — In the last Chapel on the right wall are preserved the remains of frescoes of the 12th cent. detached from the façade of the church (Entombment of the saint and her Appearance to Pope Paschalis I.). — Descent to the lower church by the tribune.

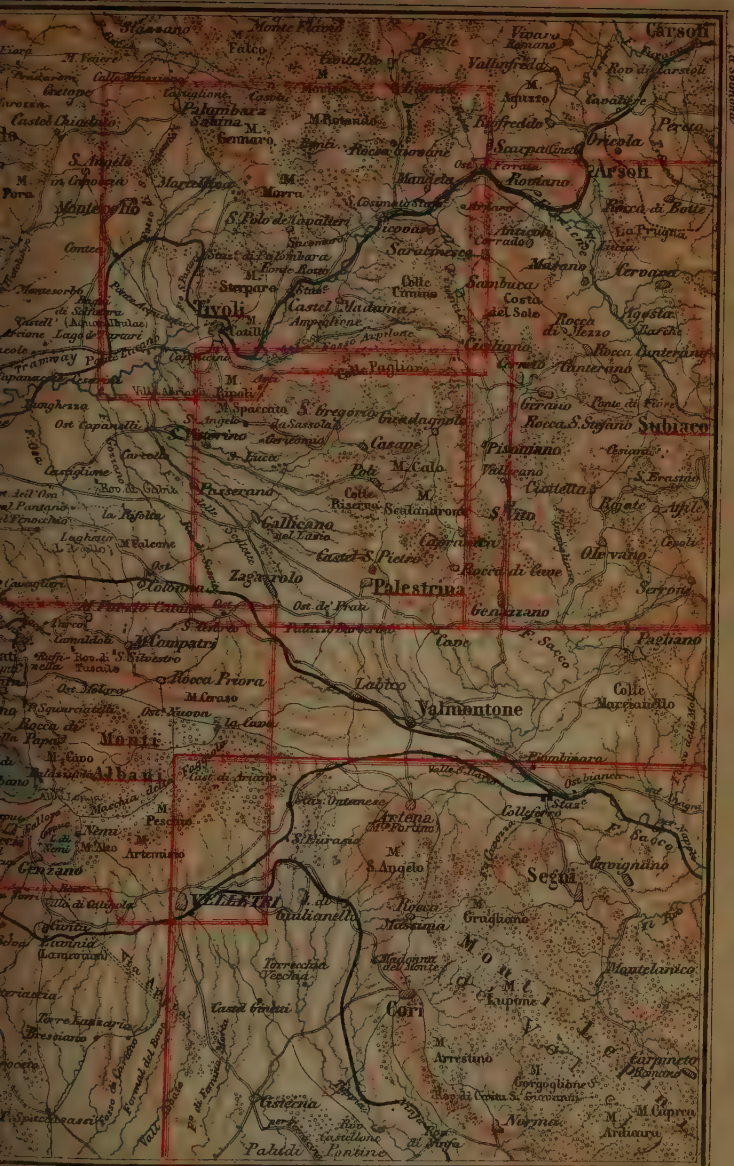
To the S.E. of S. Cecilia stands the extensive *Ospizio di S. Michele* (Pl. III, 13, 16), founded in 1689 by Tommaso Odescalchi. After his death it was extended by Innocent XII., and now comprises a work-house, a reformatory, a house of correction, and a hospice for the poor. Skirting the river is the *Ripa Grande*, with the harbour.

The Via Anicia (Pl. III, 13), passing the choir of S. Cecilia, leads to *S. Maria dell' Orto*, begun in 1489, continued after 1512 by G. Romano (façade of 1762; interior overladen with stucco ornamentation; tasteful font of about 1500), and to a large *Fabbrica de' Tabacchi*. Thence it is continued to the piazza and church of —

S. Francesco a Ripa (Pl. III, 13), the latter built in 1231 and modernised in the 17th century. The last chapel on the left contains the recumbent statue of St. Ludovica Albertoni, by *Bernini*. St. Francis of Assisi resided for some time in the adjoining monastery. — To the N.W. of the piazza begins the *Via di S. Francesco a Ripa* (p. 323), which leads in 6 min. to S. Maria in Trastevere.

To the S. of S. Francesco is the *Porta Portese* (Pl. III, 13), from which the Porto road issues (see p. 394). Outside the gate is the *Trastevere Station* (comp. pp. 8, 115).


CAMPAGNA
DI ROMA
Scale nel 1: 400,000
Kilomètres
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Engl. Miles
0 1 2 3 4 5 6 7 8
F. Fiume F.e Fosso R. Rio P. Ponte
M. Monte Ost. Osteria T. Torre V. Villa
Tramway
ROMA
Bracciano
Lago di Bracciano
Anguillara
Sabazia
Cesano
Formello
Riano
Castelnuovo di Porto
Prima Porta
Ponte Galera
Tiberis
Acquacetosa
Vecchignola
Dragoncello
Dragone
Magliana
Vallerano
Fiumicino
Isola Sacra
Ostia
Ostia Antica
Torre S. Michele
Castel Fusano
Castel Romano
Decima
Tenuta Reale di Castel Porziana
Torrita
Lunghezza
Gregna
Schizzanello
Castellaccio
Palombara
Sette Bassi
Cecchina
Marcigliana
Rocca Cencia
Pietralata
Tor de' Schiavi
Casal Rotondo
Tor Tre Teste
Tor Pignattara
Porta Maggiore
Porta S. Giovanni
Porta Asinaria
Porta Salaria
Porta Pinciana
Porta del Popolo
Porta Portese
Porta S. Paolo
Porta S. Sebastiano
Porta Latina
Porta Ardeatina
Porta S. Giovanni
Porta Maggiore
Porta Tiburtina
Porta Pia
Porta Nomentana


Carsoli
Arsoli
Oricola
Rocca di Botte
Tivoli
Subiaco
Palestrina
Zagarolo
Colonna
Monte Compatri
Rocca Priora
Valmontone
Monte Porzio
Albano
Velletri
Segni
Cori
Artena
Genazzano
Olevano
Cave
Castel Madama
Sambuca
Cerviara
Cantalupo
Cineglano
Pisoniano
Castellina
Rocca Canterano
Rocca S. Stefano
Rocca Cantalupo
Colle Marrancillo
Colle Mezzo
Colle Riserva
Colle Pelato
Colle Pizzuto
Colle Pietra
Colle Pietrone
Colle Pietrosa
Colle Pietrosetto
Colle Pietrosetto
Colle Pietrosetto

portant of which are the circular wall of the Alban Mts. from Artemisio to Tusculum, including or adjoining the smaller craters of Monte Cavo, the Alban Lake and the Lake of Nemi; the lake of Bracciano, the lake of Vico in the Ciminian Forest, and the crater of Baccano. The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient *Latium*, the home of the Roman people, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the malaria begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind lead a miserable and fever-stricken existence. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and a high degree of culture alone can avert the *Malaria*, which is produced by defective drainage and the evaporation of stagnant water in the undulating and furrowed volcanic soil. In the middle ages the evil increased. The popes repeatedly endeavoured to promote the revival of agriculture, and the Italian government has continued their policy, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The large estates are usually let to *Mercanti di Campagna*, or contractors on a large scale. These entrust the management of the land to a *Fattore*, or bailiff, who resides at the *Tenuta* or *Casale*, as the farm-house is called. The system of tillage and the agricultural implements used are of a very primitive character, long superseded elsewhere.

Excursions to the Campagna generally require at least half-a-day. Those whose residence in Rome is sufficiently prolonged should make these excursions in the plain in winter, and those among the mountains in the warmer season. In the height of summer excursions in the plain should be made with great caution. As far as the gates, and for ½ M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A cab should therefore be taken at least as far as the gate. *Fares*, see Appx.; *Carriages* and *Saddle-horses* for the Campagna, see p. 118.

The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formid-

Ferrovia delle Cere
Ferrovia Ad Orte p. Firenze ed Ancona
Colle di S. Agata
Falconieri
C. Piombino
M. della Farnesina
Farnesina
Borgo Clementino
Mazzoni
Campo Militare
Tor Vergata
Tiro a segno nazionale
Prati di Tor di Quinto
Tevere
Ponte Milvio
Ponte Molle
Molle Andrea
Forn
Tiro a Segno militare
F.M. Antemo
Sito dell'antica Città di Antemnae
Prato Rotondo
Quarto del Tufello
Tenuta di Pietralata
Mons Sacer
Acqua Vergine
Monte Mario
M. Mario
Piazza d'Armi
Parioli
Arco Oscuro
Villa Borghese
Piazza di Siena
Stazione
Vaticano
S. Pietro
C.S. Angelo
Tenuta la Balduina
Braschi
M. delle Creta
Cimitero di Verano
Cimitero di Prima Porta
Cimitero di Pietralata
Via Flaminia
Via Nomentana
Via Salaria
Via Pinciana
Via Cassia
Via Clodia
Via Trionfale
Via Aurelia
Via Portuense
Via Ostiense
Via Appia Nuova
Via Tiburtina
Via Prenestina
Via Labicana
Via Tuscolana
Via Latina
Via Ardeatina
Via Ostiense
Via Portuense
Via Aurelia Antica
Via Cassia
Via Flaminia
Via Nomentana
Via Salaria
Via Pinciana
Via Trionfale
Via Clodia
Via Appia Nuova
Via Tiburtina
Via Prenestina
Via Labicana
Via Tuscolana
Via Latina
Via Ardeatina

CONTORNI
DI
ROMA
(60000)
500 1000 1500
Metri
Nomi Antichi
V. – Villa. P. Porta R. Rovine T. Torre
Ost. Osterio Sp. Sepolcri antichi.
Villa Pamphili
Pianezzo
V. Mattei
Trastevere
Merluzzi
Nocetta
V. Paggi
Monteverde
Strada di Fratta
della Minerva
S. Carlo
de Catinari
Stazione di S. Paolo
Piano di Torrenova
Pietra-Papa
Sp.
Colli di S. Paolo
Monte Verde
Via Portuense
Via Campana
Via Ostiense
Via Laurentina
Via Ardeatina
Via Appia Nuova
Via Appia Antica
Via Latina
Via Tuscolana
Via Labicana
Via Prenestina
Via Nomentana
Via Salaria
Via Flaminia
Via Cassia
Via Aurelia
S. Paolo
Tamariceto
F. Portuense
F. Tevere
Ostiense
F. Ardeatina
F. Appia
Tenuta di S. Alessio
Monte della Creta
Abbadia delle Tre Fontane
Osteria Ponte Frotto
Fosso
Pta della Magliana
Due Torri
Ost. del Pontificio
Marrana di Grotta Perfetta
Grotta Perfetta
Castello Caetano
Castello di Cecilia Metella
Circus Maxentii
Colle Oppio
Caffarella
Tempio di Giove Statore
Tempio di Giove Capitolino
Tempio di Giove Tonante
Tempio di Giunone Moneta
Tempio di Giunone Regina
Tempio di Minerva
Tempio di Nettuno
Tempio di Saturno
Tempio di Vesta
Tempio di Venere e Roma
Tempio di Antonino e Faustina
Tempio di Romolo
Tempio di Castore e Polluce
Tempio di Vespasiano
Tempio della Concordia
Tempio della Pace
Tempio di Giano
Tempio di Bacco
Tempio di Diana
Tempio di Apollo
Tempio di Ercole
Tempio di Marte
Tempio di Mercurio
Tempio di Venere
Tempio di Cibele
Tempio di Esculapio
Tempio di Giove Statore
Tempio di Giove Capitolino
Tempio di Giove Tonante
Tempio di Giunone Moneta
Tempio di Giunone Regina
Tempio di Minerva
Tempio di Nettuno
Tempio di Saturno
Tempio di Vesta
Tempio di Venere e Roma
Tempio di Antonino e Faustina
Tempio di Romolo
Tempio di Castore e Polluce
Tempio di Vespasiano
Tempio della Concordia
Tempio della Pace
Tempio di Giano
Tempio di Bacco
Tempio di Diana
Tempio di Apollo
Tempio di Ercole
Tempio di Marte
Tempio di Mercurio
Tempio di Venere
Tempio di Cibele
Tempio di Esculapio

able herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. For remarks on public safety, see p. xii. — Ladies should never undertake expeditions to the more solitary districts without escort; and even the masculine traveller should arrange his excursion so as to regain the city not much later than sunset.

The excursions are enumerated according to the order of the gates from N. to E. and S. (comp. the annexed Map, on a scale of 1:60,000). Those who wish minuter details should consult the admirable maps of the Italian Ordnance Survey, some of which are on a scale of 1:25,000 and others of 1:50,000 and 1:100,000. For a careful study of the topography of the neighbourhood *Nibby's 'Dintorni di Roma'* (3 vols., Rome, 1849) is indispensable.

a. From the Porta del Popolo.

Tramway to *Ponte Molle*, 2 M., starting just outside the gate (20 c.). One-horse carr. about 2 fr. — From Ponte Molle to *Acqua Acetosa* 1¼ M. — From Ponte Molle to *Prima Porta* 4½ M. (one-horse carr. about 10 fr.).

Porta del Popolo (Pl. I, 13), see p. 133. On the right, just outside the gate, is the entrance to the —

***Villa Borghese** (Pl. I, 16, 19, 22; adm., pp. 126, 127), founded in the first half of the 17th cent. by *Card. Scipio Borghese*, nephew of Pius V., afterwards enlarged by the addition of the Giustiniani gardens, and now the property of prince *Don Paolo Borghese*. The beautiful grounds contain several ancient statues and inscriptions. Most visitors will prefer to make the excursion by carriage (cabs admitted), as benches to rest on are few and far between.

On entering, we follow a footpath which skirts the carriage-road on the right, and leads through an *Egyptian Gateway* (8 min.). Farther on we pass a grotto with antique fragments (left). After 4 min. the road divides. Following the left branch (as to the other, see below), which leads through an *Artificial Ruin* with two columns, we observe on the left the private gardens of the prince, and farther on reach an imitation of a *Ruined Temple*. Turning to the right here, we come in 10 min. to a circular space with a *Fountain*. (Or this spot may be reached by the first broad path to the right beyond the columns, leading through an avenue of evergreen oaks to a small temple, and thence to the left, through another avenue.) From this point the road (to the left at the first cross-road) leads in 5 min. to the Casino, to which also beautiful, shady footpaths lead from the left of the fountain.

If we proceed straight from the first mentioned bifurcation of the path, we observe on the left, after 3 min., the remains of the so-called *Raphael's Villa* (destroyed in the war of 1849), and in 3 min. more an arch with a *Statue of Apollo*, whence the road turns to the left and leads to the Casino.

The **Casino** of the Villa Borghese, which was restored by Marc. Ant. Borghese in 1782 (view of its 17th cent. appearance in the second room on the upper floor), contains a considerable collection of sculptures in the rooms of the ground floor (indicated by Roman numerals on the annexed plan), while those of the upper floor (in-

dicated by Arabic numerals) now contain the picture gallery removed from the Palazzo Borghese (p. 177). Admission, see pp. 126, 127.

The Borghese **Collection of Antiques** was founded about 1820 to replace the former collection purchased by Napoleon I. and sent to the Louvre. It consists largely of objects discovered on the Borghese estates. Some of the chief objects have been sold to foreign collectors within the last few years.

I. Vestibule ('Atrio'). On the narrow walls: VII. (l.) and XXV. (r.) and on the back-wall, X. three reliefs from a triumphal arch of Claudius that once stood in the Corso near the Palazzo Sciarra, erected, according to an inscription, in A.D. 51-52 by the senate and people in memory of the victory in Britain. — To the left VIII. Torso of Pallas, copy of the Parthenos of Phidias (p. xliv).

II. Saloon ('Salone'), with ceiling-painting by *Mario Rossi*. On the floor, mosaics, discovered near Torre Nuova, with gladiatorial and wild beast combats. Left wall: XXXV. Colossal head of Isis; XXXVI. Dancing Faun, under it a Bacchic relief. Long wall: XL. Meleager; XXXIX. Augustus; above, a raised relief of a horseman (M. Curtius?). Right wall: XLVIII. Hadrian; L. Antoninus Pius (colossal busts). XLIX. Colossal Dionysus; below, slab with Bacchic relief, belonging to the same work as No. XLII. and the fragment over the door in the back wall.

III. Room (first to the right). In the centre: **Canova*, Pauline Borghese, sister of Napoleon I., as Venus. Entrance wall: LXXI. Tomb-relief, executed about the time of Hadrian under the influence of Greek models. In the corner: LXIX. Statuette of a Roman street-boy; LXV. Companion-piece to the last. On the opposite wall: *LXIV. Ajax the Younger tearing Cassandra from the Palladium; LXI. Minos sacrificing to Poseidon, a relief belonging to one in the

Louvre (History of Pasiphaë). By the exit: LVIII. Venus, copy of an original of the 5th cent. B.C. — Paintings: *Dosso Dossi*, Apollo; *Caravaggio*, David with the head of Goliath.

IV. Room. In the centre: David with the sling, a youthful work by *Bernini*. Entrance wall: LXXVIII. Herma of Pan; LXXIX. Front of a sarcophagus, with the labours of Hercules (back of the sarcophagus opposite, No. IIIIC.). Upon it, LXXX. Lid of another sarcophagus, with relief of Penthesilea and her Amazons coming to aid the Trojans after the death of Hector. Upon No. IIIIC. Sarcophagus-relief, with the history of Leto; to the left, the goddess in her wanderings, with the local deities of Delos; in the centre Zeus with the infants Apollo and Artemis; to the right, assembly of the gods. — On the rear-wall: 7. *Padovanino*, Venus.

V. Room. In the centre: *Apollo and Daphne*, a much admired work of *Bernini*, executed in his 18th year (1616). Right wall: CXVII. Apollo with a griffin and tripod, a modified copy of an ancient image from a temple; CXVI. Three-sided base, with Mercury, Venus, and Bacchus. Wall opposite the entrance: CXV. *Statuette* of a boy playing with a bird; CXIII. *Statuette* of a fettered boy. Exit wall: CVII. Fisherman and herdsman, a genre group, intended for the decoration of a fountain.

VI. Room ('Galleria') with modern porphyry busts of emperors. In the centre a porphyry bath said to have been found in the mausoleum of Hadrian. In the doorway to the Salone is a beautiful antique vessel of ophite, the only specimen of the kind in Rome. The marble incrustation of the walls deserves notice. The statues in the recesses are for the most part mediocre and freely restored, the best perhaps is No. CLXI. Maiden (or nymph) with a dolphin (on the entrance-wall, beside the staircase to the upper floor). On the exit-wall: CIVL. Head of Juno in rosso antico; CVL. Herma of Bacchus, a bronze head with pedestal of coloured marble.

VII. Room. To the right of the entrance: CLXXXI. Archaic female bust, perhaps a portrait. Opposite, CLXXVI. Sleeping hermaphrodite; beside it, CLXXIV. Youthful head, groundlessly called Sappho.

VIII. Room. In the centre: *Bernini*, Æneas and Anchises, the first large work of the artist, then in his 16th year (1613). By the entrance: CIC. Æsculapius and Telephorus, gods of healing. Right wall: CIXC. Water-carrier, resembling the 'Danaid' in the Vatican (p. 301); CXC. Three women bearing a vessel, completely restored in modern times (the base belongs to another work and the capital with bearded masks is modern). Exit-wall: CLXXXIV. *Algardi*, Putti in relief; CLXXXIII. Athena.

IX. Room. In the centre: *CC. *Satyr on a Dolphin* (fountain-figure), the model of the Jonah in S. Maria del Popolo ascribed to Raphael (p. 134); CCIII. Paris; CCVII. Female statue wrongly restored as Ceres; CCXVI. Archaic female figure, an early Peloponnesian original work.

X. Room. In the centre: *CCXXV. *Dancing Satyr*, wrongly restored (he originally played on a double flute). Entrance-wall: CCXXVII. Seated male figure, wrongly restored as Mercury with the lyre. Right wall: CCIXL. Group of Dionysus and a maiden. Opposite the entrance, CCXXXVII. So-called Periander (more probably a Hellenistic prince enthroned in imitation of Zeus). Exit-wall: CCXXIV. Pluto and Cerberus; CCXXXII. Satyr, after Praxiteles. The fine ceiling-paintings by *Conca* should be noticed.

We now return to the Salone (R. II.) and ascend the staircase to the —

**Picture Gallery, the rooms of which are marked on our plan with Arabic figures. The Borghese gallery, hitherto the most important in Rome next to that of the Vatican, still contains more masterpieces than any of the other private collections, in spite of the recent removal of several of its treasures. The 15th Century is naturally less fully represented than some other epochs, as the gallery was founded at a time when the works of that period were not generally appreciated. It contains, however, some admirable works of the beginning of the century, such as *Lorenzo di Credi's* Madonna with the flower-glass (I. Room. No. 433) and the Holy Family (I, 439) by a not yet fully identified master. — The Milanese School of Leonardo da Vinci has numerous representatives, though the authenticity of most of the examples may be doubted. The best are Christ imparting his blessing, a small work by *Marco da Oggiono* (I, 435), and Christ bearing the Cross, by *Solario* (I, 461). — Among painters of the older North Italian School, *Francesco Francia* enjoys a high reputation, and his claim to it is amply vindicated by his St. Stephen (V, 65), a small kneeling figure in the red robe of a deacon.

Among the works ascribed to Raphael the *Entombment* (IV, 369) alone is authentic. The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems too studied, and the colouring cold (p. lxv). The predelle belonging to it are in the Vatican (p. 293). The *Fornarina* (IV, 355), the *Madonna d'Alba* (I, 424) and the *Pope Julius II.* (IV, 413) are copies. The IX. Room contains several *Frescoes* transferred hither from the so-called Villa of Raphael, and ascribed to that master; but they are unlike his workmanship, both in composition and execution.

The School of Ferrara of the 16th cent. is copiously and well represented (Room VII). A fine example of *Mazzolino's* richness of colouring is his Adoration of the Magi (VII, 218). *Dosso Dossi's* Circe (VII, 217) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando. Lastly there are several excellent works by *Garofalo*, the Raphael of Ferrara (IV, 390: Descent from the Cross).

The Colourists of the XVI. Cent. will not fail to attract the

visitor. To *Sodoma* the gallery is indebted for a Pietà (I, 462) and a Holy Family (I, 459), in which the head of the Madonna is radiant with beauty. An important work by *Correggio*, acquired in 1824, represents Danaë with Cupids sharpening their arrows (X, 125). The figure of Danaë is rather graceful than strictly beautiful, but the Cupids are very charming, and the chiaroscuro masterly. — A room is devoted to the Venetian School. *Titian's* so-called Earthly and Heavenly Love (XI, 147) is one of those creations that produce an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagination. The Arming of Cupid (XI, 170) is one of the finest mythological works by the same master. *Bonifazio* is another master who supplies us with examples of the richness of colouring of the Venetian School (XI, 186, being the finest).

As it is generally the case in the Roman galleries, the painters of the later revival of art, the Adherents of the Carracci and the Naturalists, figure very numerously here. *Domenichino's* Diana (V, 53) contains a number of nymphs with lifelike heads, and an excellent background of landscape; and *Albani's* Seasons (V, 35, 40, 44, 49) are superb decorative pictures. On the other hand, the works of *Michael Angelo da Caravaggio*, the chief of the naturalists (X, 110), are repulsive. The pictures by German and Netherlandish masters are unimportant.

I. Room (chiefly Florentine and Lombard schools). Right wall: 424. *Raphael*, Madonna di Casa d'Alba, an early copy; 429. *Bern. Luini*, St. Agatha, a copy; 430. *Timoteo Viti*, Head of a saint; *433. *Lor. di Credi*, Madonna with the flower-glass; 434. *Sodoma* (not *Leonardo da Vinci*), Leda with the swan (perhaps a copy); *435. *Marco da Oggiono*, Christ imparting a blessing; 436. *Lor. di Credi*, Portrait; *439. Style of *Lor. di Credi*, Holy Family; 444. *Bronzino*, John the Baptist. — Left wall: *459. *Sodoma*, Holy Family; *461. *Andrea Solario* (?), Christ bearing the Cross; 462. *Sodoma*, Pietà, darkened by time.

II. Room. Small art objects and curiosities. Also, by the entrance: 519. View of the Villa Borghese in the 17th cent.; 527. *Vanni*, Three Graces; 514. School of *Leonardo da Vinci*, Study of a female head, in silver-point. Mosaics by *Marcello Provenzale:* 498. Madonna, 495. Portrait of Paul V.

III. Room (Florentine school). Entrance wall: *Carlo Dolci*, 318. Madonna, 306. Christ; 310. *Fra Bartolommeo*, Mary adoring the Child. — Right wall: *352. *Ant. Pollajuolo*, Nativity; 350. *L. Giordano*, St. Ignatius of Antioch; 348. School of *Sandro Botticelli*, Madonna; *346. *Sassoferrato*, Copy of Titian's Three Ages (original in London); 343. *Pier di Cosimo*, Madonna and saints. — Exit-wall: 340. *C. Dolci*, Mater Dolorosa; 331, 334, 336. *Andrea del Sarto* (?),

Madonnas; 328. *A. del Sarto* (?), Mary Magdalen. — Between the windows: 326. *Lucas Cranach*, Venus and Cupid.

IV. Room. Entrance wall: in the centre, *369. *Raphael*, Entombment, painted in 1507 for the Baglioni chapel in S. Francesco de' Conventuali in Perugia (p. 55), just before the master went to Rome, afterwards purchased by Paul V.; to the right, 377. *Fiorenzo di Lorenzo*, Crucifixion, with SS. Jerome and Christopher; 375. *Perugino*, Entombment, a predella; *376. *Andrea Sacchi*, Portrait of Orazio Giustiniani. To the left: 355. Portrait of the so-called Fornarina, a good copy of *Raphael's* original (p. 143), perhaps by Sassoferrato. — Left wall: 386. *Perugino*, St. Sebastian; *390. *Garofalo* (signed *Ortolano*), Christ mourned over by his friends; 382. *Sassoferrato*, Madonna. By the first window: 394. *Eusebio di S. Giorgio*, St. Sebastian; *396. *Antonello da Messina*, Portrait; 397. Portrait of Perugino, attributed to *Raphael*. By the second window: *399. *Timoteo Viti* (?), Portrait of a boy, erroneously called a portrait of Raphael by himself; *Perugino*, 401. Madonna, 402. Female portrait (copy). — Right wall: *408. *Perin del Vaga*, A cardinal; 411. *Van Dyck* (?), Pietà; 413. Admirable copy of *Raphael's* Julius II. (perhaps by *Giulio Romano*?); 420. Copy after *Raphael*, John the Baptist in the wilderness. — We now return and enter the

Galleria (R. V). In the centre an antique marble group of an Amazon riding down two warriors. Entrance wall: 68. *Baroccio*, Flight of Æneas from Troy; 66. *Annibale Carracci*, St. Francis. — By the first window: *65. *Franc. Francia*. St. Stephen, a youthful work; by the second window: 284. *E. van Tilburg*, Tavern scene; by the third window: 61. School of *F. Francia*, Madonna; by the last window: School of *Franc. Francia*, St. Francis. — Back wall: 34. School of *F. Francia*, Madonna; 35, 40, 44, 49. *Franc. Albani*, The four Seasons, landscapes with mythological accessories; 42. *Guercino*, Return of the Prodigal Son. — Exit wall: *Domenichino*, 53. Diana and her nymphs practising with their bows; 54. Cumæan Sibyl.

VI. Room. Chiefly portraits: 97. *Moroni*. 94. *Bronzino*, 74. *Portormo*. Also, on the entrance wall: 92. *Bald. Peruzzi*, Venus. Opposite, 90. *Elisabetta Sirani*, Lucretia.

VII. Room (School of Ferrara). Left wall: *217. *Dosso Dossi*, Circe the sorceress, with fine silvan landscape, one of the artist's master-pieces; 218. *Mazzolino*, Adoration of the Magi. Numerous paintings (mostly small) by *Garofalo*: at the entrance, 205. Entombment, 246. Conversion of St. Paul; left wall, 209. Madonna and St. Francis, 213. Madonna and SS. Peter and Paul; right wall, 236. Christ and Peter, 237. Scourging of Christ, 239. Adoration of the Magi.

VIII. Room (Netherlandish School). 274. *Rubens* (?), Visitation; 272. *Pieter Codde*, Military scene; 268. *Van Dyck* (?), Crucifixion; 278. *J. Brueghel*, Orpheus; 291. *D. Teniers*, Genre scene.

IX. Room. Three frescoes (under glass) by pupils of Raphael, from the so-called Villa of Raphael (p. 327): 303. Marriage of

Alexander and Roxana, from a drawing in the Albertina in Vienna, which bears the name of *Raphael;* 294. Nuptials of Vertumnus and Pomona, of inferior value; *300. The so-called 'Bersaglio degli Dei' (shooting contest of the gods), from *Michael Angelo's* drawing in red chalk, now at Windsor.

This composition was borrowed from Lucian (Nigrinus, C. 36), who likens the words of philosophers to arrows launched by various archers at the mark (the heart of man). 'Some stretch their bow too tightly, and their bolt does not remain in the mark, but only splits and wounds it; others have no strength and graze but the surface; but the true archer chooses an arrow, not too sharp and not too blunt, looks straight at the mark, and hits it so that the arrow remains fast'.

X. Room. Entrance wall: 137. School of *Paolo Veronese*, John the Baptist preaching; 133. *Seb. del Piombo*, Scourging of Christ (same composition as in the mural painting in S. Pietro in Montorio, p. 319); 136. *Caravaggio*, Boy with fruit. — Left wall: 101. School of *Paolo Veronese*, St. Anthony preaching to the fishes; 106. *Palma Vecchio* (?), Lucretia; 110. *Caravaggio*, Madonna and St. Anna; 115. *Bern. Licinio da Pordenone*, Family portrait; 119. *Paris Bordone*, Satyr and Venus. — By the first window: 176. *Giov. Bellini* (?), Madonna; by the second window, 51. *Guido Cagnacci*, Sibyl. — Exit wall: *125. *Correggio*, Danaë, one of the artist's finest easel-pictures; 124. School of *Paolo Veronese*, Venus with Cupid and a satyr; 127. *L. Bassano*, The Trinity.

XI. Room (Venetian School). Left wall: 144. *Andrea Schiavone* (?), Last Supper; **147. *Titian*, 'Amor sagro e profano' or rather 'Artless and Sated Love', one of Titian's first great works, painted about 1508, under the influence of Giorgione, representing a favourite allegory of 16th cent. painters; to the right is the charming figure of Artless Love, to the left Sated Love (this figure injured by restoration); see also p. 331. — *M. Valentin*, Return of the Prodigal Son; 149. *Bonifazio III.*, Christ and the Woman taken in adultery. — Between the windows: 156. *Bonifazio*, Christ and his Disciples. — Right wall: 163. *Palma Vecchio* (?), Madonna with saints and donors; *170. *Titian*, Arming of Cupid by Venus and the Graces, painted about 1560. — Entrance-wall: *185. *Lor. Lotto*, Portrait; *186. *Bonifazio*, Return of the Prodigal Son; *188. *Titian*, St. Domenic; 181. *Dosso Dossi*, Double portrait; 192. *Lor. Lotto*, Madonna.

The Road from the Porta del Popolo to the Ponte Molle, the ancient *Via Flaminia* (p. 103), is at first flanked by garden-walls. — About $^1/_2$ M. from the gate, the Vicolo dell' Arco Oscuro diverges to the right. At one corner of this road rises the *Casino of Julius III.*, attributed to Jac. Sansovino and Bald. Peruzzi, but built about 1550, now much dilapidated and not open to visitors. About 3 min. farther the Vicolo leads to a small piazza, whence a road leads under the *Arco Oscuro*, a long vaulted archway to the Acqua Acetosa (p. 335). A little to the left, behind the archway, lies the frequented Osteria dell' Arco Oscuro. Straight on is the —

Villa di Papa Giulio, built by *Vignola*, with the assistance of *Vasari* and *Michael Angelo*, fitted up as a museum in 1888. Admission, see pp. 126, 127.

Ground Floor, the noteworthy ceiling of which is tastefully decorated in stucco by *Taddeo Zucchero*. *Room to the right:* Very ancient coffin, hollowed out of a tree-trunk, found in 1889 near Gabii; coarse early Italic earthenware. — *Room to the left:* Terracotta wall-coverings from the Etruscan temples of ancient Falerii (p. 69), freely restored. — In the *Arched Passage* to the left is the staircase to the —

First Floor, the chief exhibits on which are objects discovered at Falerii. A plan is exhibited of the excavations, which have brought to light the two temples mentioned at p. 70 and the necropolis.

I. Room. Earliest period of Falerii (before the 6th cent. B.C.), in which Greek art is unknown and importations from the East scanty. The coffins of hollowed tree-trunks, at the bottom of the left wall, should be observed. In the central glass-case is a bronze cinerary urn in the form of a house. The earthenware, bronze weapons, ornaments, etc. are so far as possible arranged as they were found in the tombs.

II. Hall. Period of the Greek importations, about 550-350 B.C. Vases with black and with red figures, including (in the central glass-case). **Vessel in the form of an Astragal*, with lions, a genius, and a Nike, made according to the inscription, by a certain Syriskos. Also, Hercules slaying the Nemæan lion; Hercules and Hippolyta; cratera with the death of Priam; Actæon. Fine bronze vessels. — The interesting ceiling-paintings and frieze in this room exhibit views of Rome in the 16th century.

III. Room. Imitations of Greek art, from the 4th cent. down to the destruction of the town by the Romans, in 241 B.C. One of the vases is inscribed in Latin '*Ganumede. Diespiter, Cupito, Minerva*'. On two of the drinking-bowls is the Faliscan inscription '*Foied vino pipafo, cra carefo* (perhaps = 'hodie vinum bibo, cras carebo'). Large vessel with silver glaze, etc.

I. Cabinet. From the Tomb of a Priestess found near Todi (p. 57): gold ornaments, gems, remains of the golden ornamentation of a dress, transferred to modern cloth; fine bronze ewer with a griffin as handle. — *II. Cabinet.* Terracotta figures from the temples at Falerii, including a **Statue of Apollo*, of striking beauty; edging-tiles with Medusæ; small groups of Greek workmanship, etc. — In the *Arched Corridor* of this floor are similar objects from the neighbourhood of Falerii: terracottas, bronze weapons, and ornaments, mostly corresponding to the articles of the earlier Faliscan period. — We now return and descend to the —

Court, in which, to the right, is a full size *Model of an Etruscan Temple*, the remains of which were discovered in 1889 at Alatri, in the district of the Hernici. — The pleasing and somewhat baroque *Fountain*, with a small sunken basin in the E. colonnade of the main court, is said to have been executed by Vignola and Ammanati from a design by Vasari.

We continue to follow the road to the Ponte Molle, from which, 5 min. beyond the Vicolo dell' Arco Oscuro, a road diverges on the same side (right) to the Parco Regina Margherita mentioned below. A few minutes to the right of the street is an iron railing enclosing the remains of the 4th cent. *Basilica of St. Valentine*, excavated in 1888. Behind it is the entrance to its catacombs.

To the right, farther on, is the little church of *S. Andrea*, founded by Julius III. in commemoration of his deliverance from the Germans in 1527, erected by Vignola in an admirable Renaissance style. A little on this side of the bridge, to the right, is a second *Chapel of S. Andrea*, erected by Pius II. on the spot where he met the head of St. Andrew, when brought hither from the Peloponnesus in 1462. In the interior is a statue of St. Andrew by Paolo Romano (1463).

We then cross the Tiber by the **Ponte Molle**, which was constructed on the foundations of the ancient *Pons Milvius*, or *Mulvius*, built by the Censor M. Æmilius Scaurus in B.C. 109. The four central arches are antique. The last thorough restoration took place in 1805, when the superstructure in the form of a triumphal arch, designed by *Valadier*, was added.

Beyond the Ponte Molle are several frequented *Osterie* near the tramway-terminus (p. 327). — The road divides. The branch to the left is the *Via Cassia* (see p. 389); that to the right, near the river, is the Via Flaminia (p. 103); while to the extreme left is the road coming from the Porta Angelica (see below).

From the Via Flaminia, a road diverges to the left, after about 35 min., to the *Val di Pussino*, with a picturesquely situated farm. To the right of the road are the ruins of an ancient tomb, named *Tor di Quinto*. About 3 M. from the Ponte Molle the Via Flaminia crosses the *Valchetta*, the ancient *Cremera* (p. 391), a brook descending from Veii. Beyond the Tiber lies Castel Giubileo, the ancient Fidenæ (p. 339). About 1 M. farther on the road reaches the *Casale di Prima Porta*, with the ruins of the imperial **Villa of Livia**, or *Ad Gallinas*, where the statue of Augustus (now in the Vatican, p. 306) was found. A room with admirably preserved mural paintings, representing a garden with trees, plants, and birds, in excellent preservation, is particularly interesting (½ fr.). The remains of another villa were found in 1892 in the adjoining *Fondo Piacentini*, with a fine mosaic pavement in the Egyptian style. — Not far from Prima Porta is a station of the ancient road, called *Saxa Rubra;* here, in the plain by the river, Maxentius was defeated in 312 by Constantine fighting under the sign of the cross ('labarum'). Maxentius was drowned in the Tiber at the Ponte Molle.

We may return from the Ponte Molle either by the Acqua Acetosa or by the Villa Madama. The former route, commanding fine views of the Sabine Mts. and of Mt. Soracte on the left, diverges to the E. from the high-road on the left bank of the Tiber, immediately beyond the bridge. It follows the river-bank and reaches (1½ M.) the **Acqua Acetosa,** the mineral water of which is much esteemed. The well-house, designed by *Bernini*, was erected under Alexander VII. in 1661. Thence we follow the road through the *Parco Regina Margherita*, a promenade on the Monte Parioli begun some years ago and still unfinished, to either the Porta del Popolo or the Porta Salaria (pp. 339, 336).

From the Ponte Molle the 'Via di Porta Angelica' follows the right bank of the Tiber, and from it, after ¾ M., a road diverges to the right (before the railway) to (½ M.) the **Villa Madama,** situated on the N. slope of the *Monte Mario*. The villa was erected by *Giulio Romano* from *Raphael's* designs for Card. Giulio de' Medici, afterwards Clement VII., and subsequently came into possession of the Princess Margaret, daughter of Charles V., from whom it derives its name (comp. p. 183). It next belonged to the Farnese family, and then to the kings of Naples. The villa was at one time important as a model for the arrangement of gardens in Italy, but is now much neglected. It contains a picturesque, overgrown fountain-basin, and a fine *Loggia with mouldings and half-effaced

frescoes executed after 1520 by *Giulio Romano* and *Giovanni da Udine* (always open; entrance on the N.W. side). Beautiful view in front of the villa. — We return to the Via di Porta Angelica, and passing the barracks (caserme; Pl. I, 7) reach the Ponte Margherita (Pl. I, 14; p. 133) in about $^3/_4$ hr.

Monte Mario was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the owner in the time of Sixtus IV. of the *Villa Mellini* on the summit. This villa is now included in the *Forte Monte Mario*, and visitors therefore require a permesso (to be obtained at Via Pilotta 24, next the Pal. Colonna, p. 174). Beautiful view from the top.

The Villa Mellini and the fort are about 2 M. from the Porta Angelica by the Via Leone IV. and the Via Trionfale (comp. Pl. I, 5, 4, 1). If we follow the road for $^3/_4$ M. more, passing the church of *S. Onofrio* (on the right), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine overgrown with cork-trees, over which we obtain a charming peep of the dome of S. Peter's, framed by the Alban Mountains.

b. From the Porta Salaria.

Omnibus from the Piazza S. Pantaleo to the *Porta Salaria*, p. 189, and No. 12, p. 2 of the Appendix. — From the Porta Salaria to the *Ponte Salario*, 2 M. — From the Ponte Salaro to the *Villa Spada* (Fidenæ), $2^1/_2$ M.

The *Porta Salaria* (Pl. I, 25), which has been restored since the bombardment of 20th Sept., 1870 (p. 339), is the starting point of the *Via Salaria*, a very ancient road, which quits Rome by the bank of the Tiber and then turns towards the country of the Sabines. The restoration of the gate brought to light a well-preserved ancient monument in peperino, resembling that of Bibulus (p. 165).

On the Via Salaria road, to the right, $^1/_4$ M. from the gate, is the —

***Villa Albani**, founded in 1760 by Card. *Aless. Albani*, and embellished with admirable works of art with the co-operation of the famous German archæologist Winckelmann, who was a friend of the founder. Napoleon I. sent 294 of the statues to Paris, which on their restitution in 1815 were sold there by Card. Giuseppe Albani, in order to avoid the cost of transport; some of them now adorn the Glyptothek at Munich. The villa was purchased in 1866 by Prince Torlonia and now belongs to *Don Giulio Torlonia*.

Three paths bordered with hedges diverge from the entrance (adm. only by introduction; pp. 126, 127); that in the centre leads to a circular space with a column in the middle, and then to a terrace with a fountain whence we see before us three edifices built by *C. Marchionne:* to the left the *Casino* with the galleries on each side; opposite the so-called *Bigliardo*, a small building flanked with cypresses; on the right the crescent-shaped '*Caffè*'.

I. Casino. **Ground Floor.** Vestibule. In the six niches: 54. Tiberius (?); 59. L. Verus; 64. Trajan. Farther on, on the other side of the anteroom to the staircase mentioned below: 72. M. Aurelius; 77. Antoninus Pius; 82. Hadrian. In the centre, 61. Sitting female figure (Faustina); 66. Circular Ara with Bacchus, Ceres, Proserpine, and three Horæ; 74. An-

other with female torch-bearer and the Seasons; 79. Sitting female figure (perhaps the elder Agrippina). By the pillars on the left and right are hermæ: by the first on the right, 52. Hermes; by the 5th on the left, 68. Female, and on the right, 67. Male double herma; by the 7th on the right, 80. Euripides. — We now return to the beginning of the Vestibule and enter the ATRIO DELLA CARIATIDE, to the left: 16, 24. Two canephoræ, found between Frascati and Monte Porzio (baskets new). In the centre, 19. Caryatide, by the Athenians *Criton* and *Nicolaus* (the names engraved on the back of the vessel), found in 1766 near the Cæcilia Metella; on the pedestal, *20. so-called Capaneus struck by lightning. In the GALLERY adjacent, on the left: hermæ; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus.

From the vestibule we pass through a small ante-room on the left to the STAIRCASE. In front of the staircase (left), 9. Roma sitting on trophies (relief). Adjacent, 11. Relief of a butcher's shop. On the staircase, reliefs: on the first landing, (r.) 885. Death of Niobe's Children; (l.) 889. Philoctetes in Lemnos (?); third landing, above, 898, 899. Dancing Bacchantes.

Upper Floor (when closed, visitors ring; ½ fr.).

I. SALA OVALE. In the centre, 905. Apollo on the tripod, with his feet on the omphalos. To the right of the door, 906. Statue of a youth by *Stephanos*, a pupil of Pasiteles (p. xlviii). Opposite: *915. Cupid bending his bow, perhaps a copy of Lysippus. — On the right —

II. GALLERIA GRANDE, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by *Raph. Mengs*). In the niches of the entrance-wall: *1012. Pallas, and 1019. Zeus. Reliefs (over the door): 1004. Apollo, Diana, Leto in front of the temple of Delphi (archaistic choragic victory relief). Then to the left, 1013. A youth with his horse, from a tomb near Tivoli; right, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchante. By the window-wall: 1005. Hercules and the Hesperides; 1009. Dædalus and Icarus. Beautiful view from the balcony of the Sabine Mts. and Monte Cavo (p. 370).

TO THE RIGHT of the main saloon: III. First Room. Over the chimney-piece: *1031. Mercury leading Eurydice back to Hades, Orpheus having broken the conditions of her liberation; an Attic relief of a period soon after Phidias, an exquisite example of the noble simplicity and calmdignity for which ancient art is so justly celebrated. — Hermae: by the entrance-wall, (l.) *1034. Theophrastus; window-wall, (l.) 1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. Wall of the entrance, on the left: 35. *Pinturicchio* (?), Madonna with SS. Lawrence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola:* Dead Christ with mourning angels. Rear wall: 36. *Niccolò (Alunno) da Foligno*, Altar-piece: Madonna and Saints (1475). Wall of the egress: *37. *Pietro Perugino*, a picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Wall of the entrance: (l.) 49. *Van der Werff*, Descent from the Cross. Rear wall: 55. *Van Dyck*, Christ on the Cross. Opposite the entrance, 59. *Salaino*, Madonna.

TO THE LEFT of the principal saloon: VI. First Room. Over the chimney-piece, *994. the celebrated *Relief of Antinous*, from the Villa of Hadrian, the only sculpture brought back from Paris in 1815. Entrance-wall: *997. Female faun playing the flute. — VII. Second Room. To the right of the entrance: 980. Archaic Greek relief from a tomb. Rear wall: *985. Greek relief in the best style, a group of combatants, found in 1764 near S. Vito, from a tomb. Below it: 988. Procession of Hermes, Athene, Apollo, and Artemis (archaistic style). By the window to the left, 970. Archaic statue of Pallas, found near Orte; on the right, 975. Archaic Venus. Wall of egress, on the left: 991. Greek tomb-relief (half of it modern). — VIII. Third (corner) Room: 21. *Holbein* (?), Portrait (freely retouched), 1527; 20. *Raphael*, So-called Fornarina, a copy (p. 143); *18, *17. *Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. — IX. Fourth Room. In front of the window: *965. Æsop,

perhaps after *Lysippus*, the head delicately characteristic. In the niche in the entrance-wall, 952. Apollo Sauroctonus, after *Praxiteles*. Opposite, 933. Farnese Hercules, a small copy in bronze. Window-wall on the right, (r.) 942. Small statue of Diogenes. Exit-wall, (l.) °957. Small relief of the Apotheosis of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, p. 211). — X. Room with pictures of inferior value. — XI. Room with tapestry.

Returning to the oval saloon, we again descend to the —

Ground Floor, and inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Cariatide, is the: I. Atrio della Giunone. 91, 97. two Canephoræ; 93. So-called Juno. — II. Gallery. In the niches, °103. Bacchante with Nebris; °106. Satyr with the young Bacchus. Some of the hermæ by the pillars are fine, but arbitrarily named. — In a straight direction: III. Stanza della Colonna (generally closed, fee 25 c.). Antique columns of variegated alabaster, found at the Marmorata (p. 243). On the left, °131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phædra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaistic). — V. Stanza delle Terracotte. By the left wall, close to the entrance: 146. Greek tomb-relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dædalus and Icarus, in rosso antico. Below, 165. Ancient landscape-picture. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians, once in the possession of Winckelmann; to the right of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. Relief in the first window to the left, the God of Sleep. — The exit here is generally closed.

An avenue of oaks, flanked with *cippi* (tombstones), leads from the last-named apartments of the Casino to the —

II. Bigliardo, containing a few unimportant antiques, and to the —

III. Caffè. In the semicircular Hall, to the left: 594. Herma of Alcibiades; (l.) 604. Statue of Mars; (l.) 610. Herma of Chrysippus; 612. Apollo reposing; 628. Caryatide. Farther on, beyond the entrance to the saloon: (l.) on a detached column, 721. Homer. Adjacent, 725. Caryatide; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (l.) 744. Archaic Greek portrait-head, Pericles (?), or perhaps Pisistratus; (l.) 749. Statue, called Sappho, perhaps Ceres. — We now return to the middle of the hall and enter the Ante-Room. Here, in the section to the right, 711. Iris descending; (l.) 706. Theseus with Æthra. In the section to the left, 641. Marsyas bound to the tree; (l.) 639. Relief of Venus and Cupid. Also several statues of comic actors. — In the Saloon (25-50 c.), in the niche to the left of the door, 662. Libera with a fawn. Below, 663. Mosaic with meeting of seven physicians or mathematicians. Corresponding to the latter, to the right of the door, 696. Mosaic, liberation of Hesione by Hercules. To the right of the balcony-door, 688. Ibis, in rosso antico; 684. Atlas, bearer of the Zodiac; (l.) 678. Boy with large comic mask; 676. Colossal head of Serapis, in green basalt.

Before entering the hall of the Caffè, we may descend a flight of steps to the left, leading to its basement. Fragments of sculpture are here built into the walls, and a few Egyptian statues are placed in a hall. In the centre: Ptolemy Philadelphus, in gray granite; (r.) the lion-headed goddess Pasht; (l.) statue of a king, in black granite; sphinxes. On a fountain in front of the hall: reclining Amphitrite; on the left and right two excellent colossal hermæ of Tritons.

The Garden also contains many antique statues, among which

the colossal busts of Titus on the left, and Trajan on the right, below the terrace in front of the Casino, deserve mention. We may now return by the avenue of evergreen oaks, which is entered by an arch at the end of the left gallery of the Casino. In the centre of the avenue is a colossal bust of *Winckelmann* (p. 336), by E. Wolff, erected by order of Lewis I. of Bavaria. — An annexe of the villa, in the Via Salaria, contains a *Collection of Plaster Casts*, formed by Prince Torlonia.

The *Via Salaria* passes farther on through a new quarter with unattractive lofty houses, most of which are still unfinished although already in dilapidation. About 1/2 M. beyond the Villa Albani a broad road diverges to the left to the *Parco Regina Margherita* (to the Acqua Acetosa about 1 M., p. 335). Still 1/2 M. farther on is the *Osteria di Filomarino*, whence a fine view may be obtained, especially towards evening, of S. Agnese and S. Costanza. On the hill to the left is the *Fortezza Antemne*. Thence to the banks of the Tiber several avenues are to be laid out in connection with the new promenade and continued on the E. as far as the Via Nomentana.

The Via Salaria reaches the *Anio* about 2 M. from the city-gate. The **Ponte Salario** over the Anio, several times destroyed and renewed, and again blown up during the invasion of Garibaldi in 1867, has preserved little of the original structure. — Beyond the bridge is an ancient tomb, built over in the middle ages.

About 5 M. from the gate is the *Villa Spada*. From this point to the height on the right extended the ancient Fidenae, the ally of Veii against Rome, only subdued after protracted struggles. The traces of the ancient city are scarcely recognisable. The fortress lay close to the river, on the hill which is now occupied by *Castel Giubileo* (railway-station, see p. 71). The summit (265 ft.) affords a beautiful and extensive view. The castle was erected by Boniface VIII. in 1300, a year of jubilee (hence the name).

The road continues to skirt the river in the plain, and 9 M. from Rome reaches the *Casale Marcigliana*. The Fosso della Bettina, which crosses the road a little farther on, has been identified with the ancient *Allia*, which gave name to the battle in which the Romans were signally defeated by the Gauls on June 18th, B.C. 390. The actual battle field, however, was on the right bank of the Tiber, opposite the mouth of the Allia. — 12 1/2 M. Railway-station of *Monte Rotondo* (p. 70).

c. From the Porta Pia.

Omnibus from the Piazza del Quirinale to *S. Agnese*, see p. 150, and No. 4, p. 1 of the Appendix; from the Piazza della Cancelleria to the *Porta Pia*, p. 190 and No. 13, p. 2 of the Appx.; from the Piazza Cola di Rienzo to *Porta Pia*, pp. 267, 138 and No. 15, p. 2 of the Appx. — From the Porta Pia to *S. Agnese* about 1 1/4 M.; thence to *Ponte Nomentano* and *Mons Sacer*, to which point most travellers will extend their walk, also 1 1/4 M.

The *Porta Pia* (Pl. I, 29), famous in the annals of 1870 for the attack of the Italians on Sept. 20th, was begun by Pius IV. from designs by Michael Angelo in 1564. On the outside, to the left, a memorial tablet, bearing the names of 33 soldiers of the Italian army who fell in the attack, marks the place where the breach was made

through which the Italians entered the city. To the right of the gate is the old *Porta Nomentana*, walled up since 1564, which led to Nomentum (p. 341). — A new suburb is springing up outside the gate, like that adjoining the Via Salaria (see p. 339).

Following the main road, the ancient *Via Nomentana*, past the *Villa Torlonia* (on the right; no admittance), we reach, on the left, 1¼ M. from the gate, —

***S. Agnese Fuori le Mura**, a church founded by Constantine, over the tomb of St. Agnes, and still retaining many characteristics of an early-Christian basilica (p. lvii). It was re-erected by Honorius I. (625-38), altered by Innocent VIII. in 1490, and restored by Pius IX. in 1856. The principal festival, on 21st Jan., is the 'blessing of the lambs' from whose wool the archiepiscopal pallia are woven.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons, with remnants of old frescoes in the corridor of the 1st floor, dating from 1454, and including an Annunciation. In the Court, through a large window to the right, we observe a fresco painted in commemoration of an accident which happened to Pius IX. on 15th April, 1855. The floor of a room adjoining the church, to which his Holiness had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a Staircase with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The Interior (best light in the afternoon) is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The *Tabernacle* of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune, *Mosaics*, representing St. Agnes between Popes Honorius I. and Symmachus, dating from 625-638, an important illustration of the transition to the Byzantine style, and an ancient episcopal chair. 2nd Chapel on the right: Head of Christ in marble, a mediocre work of the 16th cent.; also a beautiful inlaid altar; above it an excellent relief of SS. Stephen and Lawrence, of 1490. In the left aisle, over the altar of the chapel, a fine old fresco, Madonna and Child. — The *Catacombs*, to which there is an entrance in the left aisle, are shown by the sacristan, from whom lights are also obtainable (1 fr.; see p. 360).

Leaving the covered flight of steps which descends to S. Agnese, and descending to the right, we reach —

S. Costanza (if closed, apply to the custodian of S. Agnese, ½ fr.), originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is borne by 24 clustered columns of granite. A few fragments only of the vestibule and the wall of the central part of the edifice now exist. In the tunnel-vaulting of the aisle are **Mosaics* of the 4th cent. on a blue ground, with genii gathering grapes, in the ancient style, but bearing traces of decline. The porphyry sarcophagus of the saint (now in the Vatican Museum, p. 297), is similarly adorned. The mosaics in the niches are less interesting: Christ as the ruler of the world with apostles, trees, and lambs. — The *Coemeterium Ostrianum*, ¼ M. from this point, see p. 360.

About $2^1/_2$ M. from the gate, the road crosses the *Anio* by the **Ponte Nomentano**, an ancient bridge which has been frequently restored, surmounted by a tower. Beyond the bridge is a hill, conjectured to be the *Mons Sacer* rendered famous by the Secession the Plebs; at its foot an osteria. Pretty view from the top, especially to the E. over the winding course of the Teverone and the pine-surrounded farm of Casal de' Pazzi.

About 4 M. farther are the *Catacombs of Alexander* (p. 361).

A little beyond the Catacombs, a road to the right diverges to *Palombara* (p. 371). — The road to the left leads to *Mentana*, a village belonging to the Borghese family, near the ancient *Nomentum*, 14 M. from Rome, known from the battle that took place here on 3rd Nov., 1867 (p. 70). The district is extremely bleak, but affords beautiful views of the Sabine Mts. From Mentana to *Monte Rotondo* 2 M., at the foot of which the railway-station of the same name is situated (p. 70).

d. From the Porta S. Lorenzo.

Omnibus from the Via di S. Apollinare (p. 179) viâ the Piazza Venezia (p. 165) and the Piazza Guglielmo Pepe (p. 156) to the *Archi di S. Bibiana*, see No. 8, p. 1 of the Appendix. — Tramway from the Piazza delle Terme to Campo Verano, see Tramway-line No. 2, p. 2 of the Appendix. — *Steam Tramway to Tivoli*, see p. 372.

The *Porta S. Lorenzo* (Pl. II, 32, 33) stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The gateway, constructed by the emperor Honorius against an arch, over which, according to the inscription, passed the three aqueducts Marcia, Tepula, and Julia, is now shut. The new road starts from an opening in the wall to the S.E. of the gate, and presently joins the ancient *Via Tiburtina* (p. 372). It is bounded by lofty new buildings, and does not afford views of the Sabine Mts. until the church is reached, $^3/_4$ M. from the gate. In the little piazza in front of the church is a *Column* with a bronze statue of St. Lawrence.

The basilica of ***S. Lorenzo Fuori le Mura** occupies the spot where Constantine founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216-27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and lastly under Pius IX. in 1864-70, the church underwent extensive alterations, and the older half is now at least partly freed from disfiguring patchwork. S. Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. xxxii).

In 1864 the *Façade* was embellished with paintings resembling mosaic, on a gold ground, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is borne by six ancient columns, above which is an architrave with mo-

saics (St. Lawrence and Honorius III.); it contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude early Christian sarcophagi. The door-posts rest on lions.

The Interior consists of two parts. The anterior Later Church, which chiefly dates from Honorius III., consists of nave and two aisles, separated by 22 antique columns of granite and cipollino of unequal thickness. On the capital of the 8th column on the right are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the portico of Octavia, where two sculptors Batrachus (frog) and Saurus (lizard) are said to have adopted this method of perpetuating their names. The wall above the straight entablature was adorned in 1870 with frescoes by *Fracassini* (on the right, history of St. Lawrence; on the left, that of St. Stephen). The open roof is gaudily painted. The rich pavement, in opus Alexandrinum, dates from the 12th cent. (p. lix). Under a mediæval canopy to the left of the entrance is an ancient *Sarcophagus* with a representation of a wedding, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. To the right are old frescoes of the life of St. Lawrence. In the nave are the two elevated ambones, that to the right (p. lvii) for the gospel, near which is a wreathed candelabrum for the Easter candle, that to the left for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a flight of 13 steps, on the left, descends to a chapel and the catacombs.

Adjoining this building of Honorius on the E. is the Older Church, erected by Pelagius, the pavement of which lies about 10 ft. lower. The raised central space, to which seven steps ascend on each side of the Confessio, dates from the time of Honorius, who converted the nave of the older church into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish has been recently removed, and the original level of the aisles exposed to view; a flight of 13 steps descends to it from the prolongation of the aisle of the anterior church. The church of Pelagius, a basilica in the style of S. Agnese Fuori (the only two examples of churches with galleries at Rome), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval lions) support the straight entablature, which consists of antique fragments and bears a gallery with graceful smaller columns and arches. On the triumphal arch, of which this is the original front, are restored mosaics of the time of Pelagius II. (578-590; the earliest showing traces of the influence of the E. empire): Christ, right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148; its dome is modern. By the wall at the back is the handsome episcopal throne. — We now descend the flight of steps (mentioned above) leading to the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the crypt, entered from above, partly by the modern marble columns supporting the floor of the above-mentioned choir. In the vestibule of the original church is the *Tomb of Pius IX.* (d. Feb. 7, 1878). The vestibule is gorgeously decorated with mosaics, but the tomb itself, according to the injunctions of the deceased pope, is of the plainest character, consisting of a marble sarcophagus in a niche painted like those in the catacombs. An iron railing surrounds it, and numerous wreaths and votive offerings hang on the walls.

The handsome Romanesque Cloisters (*Chiostro;* generally closed) contain numerous fragments of sculptures and inscriptions built into the walls; in the corner to the right of the principal entrance is the lid of a sarcophagus adorned with the triumphal procession of Cybele.

Adjoining the church is the **Campo Verano**, an extensive cemetery, opened in 1837, and repeatedly enlarged since. By the entrance are colossal figures of Silence, Charity, Hope, and Medita-

tion. Among the numerous handsome monuments are one commemorating the Battle of Mentana (p. 70), with appropriate inscriptions, and another (with marble statue) to the poetess Erminia Fua-Fusinato (d. 1876), by *Galletti*. On the whole, however, the cemetery is less interesting than those in several other Italian towns. Fine view of the mountains and the Campagna from the higher part of the cemetery, reached by several flights of steps.

e. From the Porta Maggiore.

Two roads issue from the *Porta Maggiore* (Pl. II, 34; p. 156): to the left the Via Prænestina, to the right the Via Labicana.

The ancient VIA PRÆNESTINA, or Palestrina road (p. 380), to the left, is little frequented. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the right indicate the direction of the ancient route, which, lying higher, affords a freer view than the present lower level of the road, and may be reached by crossing the fields. About $2^1/_2$ M. from the city-gate is the **Tor de' Schiavi**, the scanty ruins of an extensive edifice, referred to the time of Diocletian by the brick-stamps found here.

First, to the left of the road, is a *Hexagonal Structure*, almost entirely fallen to decay. A column in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place. — Farther on is a *Circular Building* with niches and dome, used in the middle ages as a church, with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. Both these buildings are supposed to have belonged to baths. — Among the extensive ruins on the right of the road are a few *Columbaria* (p. 248).

The *Via Collatina*, diverging here to the left, skirts the *Acqua Vergine* and leads to Lunghezza (p. 371). — Beyond this point the Via Prænestina offers little of interest, except the continuous view of the mountains.

On the Via Prænestina, $3^1/_2$ M. from the gate, are the ruins of *Tor tre Teste* and *Tor Sapienza*, the so-called *Villa of the Gordiani*. About $3^1/_2$ M. farther on the road crosses the *Fosso di Ponte di Nona* by an ancient bridge of seven arches. Near the *Osteria dell' Osa*, 2 M. farther on, to the left of the road, is the site of the ancient Gabii, on the bank of the drained *Lago di Castiglione*. Some ruins are visible near the conspicuous tower of *Castiglione*, the most interesting of which are the hewn stone remains of the celebrated temple of Juno Gabina.

At the Osteria dell' Osa the ancient Via Prænestina turned to the right towards (6 M.) Gallicano (see below), but the modern road bends to the N.E. and forks at the foot of the mountain, the left arm leading to the Via Tiburtina, which it reaches at the Ponte Lucano (p. 372), the right arm, passing *Corcolle* and *Passerano*, to *Gallicano* (10 M. from the Osteria dell' Osa). The ancient and modern roads unite just before the last-named place at the *Osteria di Cavamonte*, the name of which recalls the cutting, 65 ft. deep, made for the old road in the tufa rock. The Aqua Claudia (p. 156) passes over it. The road finally leads past the monastery of *S. Pastore* to ($5^1/_2$ M.) *Palestrina* (p. 380).

The road leading to the right from the Porta Maggiore, the ancient VIA LABICANA, now called *Via Casilina*, is more frequented than the preceding. On this road, $1^3/_4$ M. from the gate, are situated the remains of the octagonal *Tomb of the Empress Helena*,

whose sarcophagus found here is now preserved in the Vatican (p. 297). The building, which has been fitted up as a small church (*SS. Pietro e Marcellino;* catacombs, see p. 360), is named **Torre Pignattara** from the 'pignatte', or earthenware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire; it is otherwise uninteresting.

About 8 M. from the gate, near the *Ponte della Catena*, is a modern aqueduct, the *Acqua Felice* (p. 144). Farther on, to the left, are remains of the arches of the ancient *Aqua Alexandrina*. A lake now drained, to the left of the road, at the foot of the *Monte Falcone*, is supposed to be the famous *Lake Regillus*, where the Romans defeated the Latins (B. C. 496).

f. From the Porta S. Giovanni.

Omnibuses and Tramways to the *Lateran*, comp. p. 252. From the gate to the *Tombs* 2¼ M. (driving practicable all the way). — From this point we may cross the meadows to *Porta Furba* (½ M.), and thus combine the two excursions. Those who are driving should order their carriage to meet them at Porta Furba.

From the *Porta S. Giovanni* (see p. 264, and comp. Pl. III, 31) runs the road leading to the Alban Mts., dividing at the Trattoria Baldinotti, a few min. from the gate, into the Frascati road (to the left) and the Marino and Albano road (to the right). The latter, known as the *Via Appia Nuova*, after about 1 M. from the gate, intersects the ancient **Via Latina**, which began at the former *Porta Latina* (p. 248), enters the valley of the Sacco (p. 388) between the Alban and the Sabine Mts., and ends at Capua. Like the Via Appia and the other roads emerging from Rome, it was bordered by tombs on both sides.

We follow the Via Latina, cross the branch-line to Albano (p. 365; near the divergence of the Via Metella, pp. 347, 349), and in 5 min. reach two **Ancient Tombs**, interesting on account of their tasteful decorations. The custodian is on the spot from noon to sunset, except in midsummer (fee ½ fr.; for a party 1 fr.).

The 1st Tomb, *Tomba dei Valerii*, to the right of the road, with the two recently-restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected sacellum with two columns. The interior of the chamber is decorated with interesting reliefs in stucco: sea-monsters, nymphs, and genii.

The 2nd Tomb, *Tomba dei Pancratii*, under a shed opposite, contains in its single chamber landscapes framed in stucco ornaments and four stucco reliefs (Judgment of Paris, Alcestis, Priam and Achilles, Hercules playing the lyre before Bacchus and Minerva). The 'Pancratii' were one of the burial societies common in the 3rd and 4th cent., but the plan and arrangements of the tomb prove that it dates from the 2nd century.

The other tombs are interesting only for their brick ornamentation (Corinthian pilaster-capitals and cornices).

In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now surrounded by a wall, of which the custodian of the tombs keeps the key.

A side-road crossing the railway-line leads hence in a few min. back to the Via Appia Nuova. To the E. of the latter appear the cold mineral-baths of *Acqua Santa*. The railway-station of *Tavolato* (p. 365) lies on the Via Appia Nuova, ¼ M. farther on. — The

best cross-route from the Via Latina to the Via Appia Antica is the *Via Metella*, mentioned above and on pp. 347, 349).

PORTA FURBA. This excursion of 2-3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (carriage thither from the gate and back, 3-4 fr.).

From *Porta S. Giovanni* we follow a straight direction for 5 min. (see p. 344), and at the Tratt. Baldinotti we take the Frascati road to the left, which farther on is crossed by the railway to Cività Vecchia and Leghorn. To the left runs the unbroken series of arches of the *Acqua Felice* (p. 144), and in front of them occasionally appear the imposing remains of the *Aqua Claudia* (p. 156), and Aqua Marcia, running one above the other. The *Aqua Marcia*, 56 M. long, constructed by the Prætor Q. Martius Rex in B.C. 146, and restored in 1869, brings a supply of water from the Sabine Mts. — To the right, a view of the Via Appia with the tomb of Cæcilia Metella.

About 2 M. from the gate we reach the so-called **Porta Furba,** an arch of the Acqua Felice, under which the road leads. An exquisite view is enjoyed hence of the Campagna and the Alban Mts., and a little farther on, the Sabine Mts. also come in sight. Below runs the railway to Naples and Terracina. — About $^1/_2$ M. farther rises the *Monte del Grano*, with a tower (usually closed), which commands a magnificent *PANORAMA. A long shaft leads to an ancient circular tomb-chamber in the interior of this hill, where the so-called sarcophagus of Alexander Severus (now in the Capitoline Musem, p. 208) was found.

g. From the Porta S. Sebastiano.

The excursion to the VIA APPIA by carriage, including halts, requires 3-3$^1/_2$ hrs. (one-horse carr. to Casale Rotondo and back, 9-10 fr.; comp. p. 129), returning viâ the tombs on the Via Latina (p. 344), 4 hrs. Good walkers take 25 min. from the arch of Constantine to *Porta S. Sebastiano;* from the gate to the *Catacombs of St. Callistus*, 25 min.; thence to the *Tomb of Cæcilia Metella*, 10 min.; to the *Casale Rotondo*, 50 min. more. — The traveller is recommended to drive to the Porta S. Sebastiano at least (one-horse carr. 80c.), or, still better, as far as the Catacombs of Callistus (2$^1/_2$ fr.), a visit to which is conveniently combined with this excursion, and to walk thence to the Casale Rotondo and back to the tomb of Cæcilia Metella; thence follow the new Via Metella to the right to (20 min.) the Via Appia Nuova and the tombs on the Via Latina (p. 344); and finally return by the Porta S. Giovanni (p. 344), where cabs are to be found, a walk of about 3 hrs. in all from the Catacombs to the Porta S. Giovanni. — The Rome, Marino, and Albano railway (p. 365) may also be used in either direction, to or from the stations of *Capannelle* or *Tavolato* on the Via Appia Nuova, whence the Via Appia Antica is easily reached.

The route by the Via di Porta S. Sebastiano to the *Porta S. Sebastiano* (Pl. III, 30), and the ruins and buildings situated near it, are described at pp. 246 et seq.

The ***Via Appia,** the military road constructed by the censor Appius Claudius Cæcus (in B.C. 312), led through the ancient *Porta Capena* (p. 246) viâ Terracina (p. 388), to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850-53 it was excavated as far as the 11th milestone, where it is now

intersected by the railway to Terracina and Nettuno (p. 384). Even at the present day the Via Appia merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the shorter excursions from Rome. As far as the church of S. Sebastiano the road is flanked on both sides by vineyard walls, but beyond that point we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved intact; but the remains of others have been carefully restored and enclosed.

The road descends from the Porta S. Sebastiano by a declivity corresponding with the ancient *Clivus Martis*, and after 4 min. passes under the railway to Cività Vecchia and Leghorn. It then (3 min.) crosses the brook *Almo* (see below), where ruins of tombs are observed on both sides. The Via Ardeatina now (5 min.) diverges to the right; and on the left stands the small church of **Domine Quo Vadis,** so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here.

On the Via Ardeatina, about 4½ M. from the gate, lies the picturesque *Cecchignola*, with an old tower; the chateau and garden were added by Paul V. and Leo XII.

By a small circular chapel, a few hundred paces beyond the church, a field-road diverges to the left, to the Caffarella valley.

The field-road, which is very muddy after rain, leads for ½ M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter is situated the so-called **Temple of the Deus Rediculus**, a Roman tomb on the ancient road which formerly issued from the now closed Porta Latina (comp. p. 344). The building has been assumed by some, but without authority, to be a temple erected by the Romans, after the retreat of Hannibal. The front, facing the N., was approached by a flight of steps; the entrance to the tomb is in the left side-wall. One side is ornamented with hexagonal pilasters in niches, the whole being an excellent example of skilful brick architecture. The interior (25 c.) contains two stories with groined vaulting. The architects of the Renaissance eagerly studied and took measurements of this edifice.

The excursion may be continued up the valley of the *Almo* or *Caffarella*, which is closed by the conspicuous hill with the grove of Egeria (p. 347), to the *Grotto of Egeria* and to *S. Urbano* (p. 347). The road is blocked by a fence at the point where the route to the farm diverges to the left; and the visitor must either climb over this, or make a detour to the right over the hill to S. Urbano, and at a point farther on, where the S. Urbano road ascends to the right, follow the foot-path by the brook.

The Via Appia now ascends, with a picturesque retrospect of Aurelian's wall and Porta S. Sebastiano, and runs for the next ½ M. between monotonous walls. To the left, in the *Vigna Vagnolini*, are considerable remains of the largest ancient *Columbarium* yet discovered (p. 248). Visitors are not now admitted. Charming view hence of the valley of the Caffarella and the Via Latina.

To the right, No. 33, 1¼ M. from the gate, is the entrance to the *Catacombs of St. Callistus* (p. 359), furnished with an inscription, and shaded with cypresses.

Farther on the road again divides. The branch straight on is the continuation of the Via Appia Antica (p. 348); that to the left, the 'Via Appia Pignatelli', is the new road which unites near the railway-station of Le Capannelle (p. 365; 2½ M. from the bifurcation) with the Via Appia Nuova (p. 344).

From the Via Appia Pignatelli, a field-path diverges to the left in 9 min. to the little church of —

S. Urbano, a Roman tomb, long regarded as a temple of Bacchus, and recognised from a distance by its red brick walls. It seems to have been converted into a church in the 11th century.

The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during a restoration in 1634, on which occasion the buttresses were also added.

The Interior is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain *Bonizo* in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia. — A staircase, now walled up, is said to lead to the catacombs.

A footpath leads on to a small, but formerly more extensive wood on the hill, commanding an admirable view of the Campagna and the Alban Mts., where Numa is said to have held his interviews with the nymph Egeria.

Another foot-path descends from S. Urbano to the valley of the Caffarella and to the so-called **Grotto of Egeria,** which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a Nymphæum, originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water used to flow. The niches in the lateral walls were also once filled with statues. The picturesque charm of the grotto and its surroundings has suffered from the thinning of the woods on the hill.

Returning to the Via Appia Pignatelli we may traverse the Circus of Maxentius to the Via Appia Antica (comp. p. 348). — Those coming from the Via Appia Antica and bound for the Via Latina follow the military road 'Via Metella' (pp. 349, 344), which crosses the Via Appia Pignatelli about 5 min. from the Circus of Maxentius.

From the Grotto of Egeria to the *Temple of the Deus Rediculus*, see p. 346.

Following the branch of the road to the right, the Via Appia Antica, we descend past the entrance (left, No. 37, Vigna Randanini) of the *Jewish Catacombs* (p. 360), and reach the church of —

S. Sebastiano, situated 1½ M. from the gate. This church has from a very early period been one of the seven churches frequented

by pilgrims (p. xxxii), being erected over the catacombs where the remains of so many martyrs reposed. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered to its present shape by *Flaminio Ponzio* and *Giovanni Vasanzio*. The portico is supported by six ancient columns of granite.

The 1ST CHAPEL on the right contains the original 'footprint of Christ' on stone. The last chapel on the right was designed by *Carlo Maratta*. Over the HIGH ALTAR is a painting by *Innocenzo Tacconi*, a pupil of Annibale Carracci. The second chapel on the left contains a good statue of St. Sebastian, designed by *Bernini* and executed by *Giorgini*. A staircase on the left, by the egress, descends to the CATACOMBS (p. 360).

Immediately before we come to the church, the *Via delle Sette Chiese* diverges to the right, intersecting the Via Ardeatina after 10 min., and in 4 min. more reaching the *Basilica of St. Petronilla*, or of *SS. Nereo ed Achilleo* (p. 360). Thence to S. Paolo Fuori 1½ M., see p. 350.

Continuing to follow the Via Appia we come to a large gateway on the left, through which we pass in order to reach the ***Circus of Maxentius**, on the left side of the road. The name of the founder was discovered from an inscription, (excavated in 1825 and now built into the wall beneath the entrance-arch at the E. end of the circus), which is dedicated to *Divus Romulus*, the son of Maxentius, who died at an early age in 309 A. D. The circus (350 yds. long, 86 yds. broad) is now sufficiently excavated to show the arrangement of the structure, designed for chariot-races.

Facing the Via Appia was an extensive portico, and behind it one of the principal *Entrances*, with another opposite to it in the semicircle which terminated the building (on the Via Appia Pignatelli, p. 347). At the sides were other gates, of which the first on the right is supposed to be the *Porta Libitina*, by which the dead were carried out. On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had to perform seven times the circuit of the course, which was formed by the seats of the spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the Piazza Navona (p. 184). At the ends of this wall stood the *metae*, or goals. The spina was placed somewhat obliquely, for the purpose of equalising the distance as much as possible to those starting in different positions, and for the same reason the carceres are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been used in the vaulting of the tiers of seats.

The ruins of a circular building near the circus, on the Via Appia, are supposed to be the sepulchral temple of the youthful Romulus.

The road again ascends, and, in 35 min. from the Porta S. Sebastiano, leads us to the ***Tomb of Cæcilia Metella**, which forms so conspicuous an object in the views of the Campagna. It is a circular structure, 65 ft. in diameter, with a square pedestal, covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*. On a marble tablet facing the road is inscribed: *Caeciliae Q. Cretici Filiae Metellae Crassi, i.e.* to

the daughter of Metellus Creticus, wife of the younger Crassus, son of the triumvir. The interior contained the tomb-chamber. In the 13th cent. the Caetani converted the edifice into the tower of a stronghold, and furnished it with battlements. To this extensive castle, which subsequently passed through various hands, and was destroyed under Sixtus V., belong the picturesque ruins of a palace adjacent to the tower, and a church opposite. — The new military road, the *Via Metella*, diverges to the left (to the Via Appia Nuova and the tombs on the Via Latina, 20 min.; see p. 344).

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the tombs skirting the road on both sides become more numerous (though many have left but scanty remains), and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 345). About $2^1/_4$ M. from the city-gate we reach the entrance (a notice on a house to the right) to the part of the Via Appia excavated since 1851, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of careful inspection. The scenery continues to be strikingly beautiful. — On the right is the *Fortezza Appia Antica*, an outwork of the new fortifications of Rome.

About $1^1/_4$ M. farther, on the left, is the *Casale di S. Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were employed as baths. Then, on the right, are two conical tombs, overgrown with trees, commanding an extensive view of the barren Campagna. Close by is an *Ustrinum*, or place used for cremations, surrounded by a wall of peperino.

A large tomb on the left, the site of which is now occupied by a small farm, $^3/_4$ M. from S. Maria Nuova, is named the *Casale Rotondo*. It may be ascended for the sake of the fine view (25 c.; often closed). The lofty building on the left, 7 min. from the Casale Rotondo, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt).

The Via Appia from the Tor di Selce to Albano ($7^1/_2$ M.) is less interesting. Among the tombs may be mentioned, on the left, 2 M. beyond Tor di Selce, the circular *Torraccio*, or *Palombaro*. The road is crossed by the Terracina and Nettuno railway, a little beyond which is the *Osteria delle Frattocchie* (railway-station, p. 384), where the old road and the Via Appia Nuova unite. On the left side of the road Clodius once possessed a villa; to the right in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The road ascends. Near the gate of Albano, on the left, is the so-called Tomb of Pompey (p. 367).

h. From the Porta S. Paolo.

The basilica of *S. Paolo Fuori* may be reached by tramway from the Piazza Venezia (p. 165) viâ the Piazza Bocca della Verità (p. 239); comp. No. 7, p. 2 of the Appendix. — Walkers from the Piazza Bocca della Verità (p. 239) to the *Porta S. Paolo* take 20 min.; thence to the church of *S. Paolo Fuori*, ½ hr.; to the *Tre Fontane*, ½ hr. more. — A digression to the three churches on the Aventine (pp. 242. 243), or to the Monte Testaccio (p. 244) and the Pyramid of Cestius (p. 244), may be conveniently made from the route to the Porta S. Paolo. — The tramway should be used outside the gate at least.

Porta S. Paolo (Pl. III, 18), see p. 245. — A few hundred paces from the gate the road is crossed by the railway to Cività Vecchia and Leghorn. About midway to the church of S. Paolo a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. Before we reach the church, the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle to S. Sebastiano on the Via Appia, 2 M. distant; comp. p. 348.

***S. Paolo Fuori le Mura**, founded in 388 by Valentinian II. and Theodosius on the site of a small church of Constantine, was completed by Honorius and was restored and embellished by many of the popes, especially Leo III. Prior to the great fire of the night of 15th July, 1823, which destroyed almost the entire building except the choir, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave was supported by eighty columns of pavonazzetto and Parian marble, adorned with busts of the popes. It contained numerous ancient mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arcaded passage connected it with the city.

Immediately after the fire, Leo XII. began the work of restoration, which was presided over by *Belli*, and afterwards by *Poletti*. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The explosion of a powder-magazine outside the Porta Portese in 1891 again considerably injured the church. The plan and the dimensions are the same, but for slight divergences, as those of the original building, though the gorgeous decoration is somewhat inconsistent with the character of an early-Christian basilica. The chief façade, with a portico borne by splendid monolithic columns of Simplon granite, is turned towards the Tiber. The mosaics on the upper part of it, representing Christ with SS. Peter and Paul, in the symbolical style of the early Christians, with the four great prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory (1885).

The *Interior (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, is entered by the portico

on the N. side (or from the road at the E. end, by a side-door adjoining the campanile, and through the vestibules mentioned below). The ceiling of the nave, which is richly coffered instead of being open, as formerly, is borne by 80 columns of granite from the Simplon.

The imposing effect of the vast dimensions and the valuable materials of the church is best perceived from the W. end of the nave, a little on one side. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by the Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas of Russia. Above the columns of the nave and inner aisles, and in the transept, is a long series of *Portrait Medallions* of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the NAVE are representations from the life of St. Paul by *Gagliardi*, *Podesti*, *Consoni*, *Balbi*, etc. The windows of the external aisles were shattered by the explosion in 1891. On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the °*Confessio*, or shrine, is richly decorated with red and green marble from Pelopennesian quarries, which were known in antiquity.

The CHANCEL ARCH is adorned with (freely restored) *Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 Elders of the Revelation. On the side next the transept: Christ in the centre, left St. Paul, right St. Peter. — Under the arch is the HIGH-ALTAR, with a °Canopy by *Arnolfo di Cambio*, the architect of the cathedral of Florence, and his assistant *Paulus* (1285). — In the TRIBUNE °*Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the Apostles and two angels. Below them is the modern episcopal throne. — The LEFT TRANSEPT contains the (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by *Rin. Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podesti*, and the Council of high-priests, by *Coghetti*). (2nd) CAPPELLA DEL CROCIFISSO: in front of the mosaic below it, Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — On the right, adjoining the Tribune, the (1st) CAP. DEL CORO, designed by *Carlo Maderna*, was spared by the fire. (2nd) CAP. DI S. BENEDETTO, with his statue by *Tenerani*. — By the narrow walls of the TRANSEPT: to the left, altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi*, and St. Gregory by *Laboureur;* to the right, altar with a copy in mosaic of the Coronation of the Virgin by *Giulio Romano* and *Franc. Penni* (p. 294), and statues of SS. Benedict and Theresa by *Baini* and *Tenerani*. Easter candelabrum by *Niccolò de Angiolo* and *Petrus Vassallettus* (p. 352), with scenes from the life of Christ, and ornamentation of animal forms and foliage, in raised work of the 13th century.

In a straight direction from the right transept is the entrance to the monastery (see p. 352); to the left we pass through several chapels containing some ancient but freely restored frescoes, and reach a VESTIBULE with a colossal statue of Gregory XVI., and a few ancient frescoes and mosaics (half-figures of SS. Peter and Paul, dating from about the 5th cent., etc.). In this room is the side-entrance to the church beside the campanile mentioned above, and to the right is the entrance to the Sacristy, which contains several good oil-paintings. Over the door the Scourging of Christ (by *Signorelli ?*), on the right a Madonna enthroned with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints. In a room beyond the sacristy is a sitting marble figure of Pope Boniface IX., an interesting work of the beginning of the 15th century. A closed cabinet here contains the bronze door of the ancient basilica, executed at Constantinople in 1070 by *Staurakios* by order of the consul Pantaleon; in spite of injuries inflicted by fire and thieves, it still retains much of its former magnificence. It is adorned with scenes from sacred history inlaid in silver.

The monastery attached to the church, which belonged to the Benedictines from 1442, has been secularised and declared a 'monumento nazionale' (apply to the sacristan; 30-50 c.). The beautiful *Cloisters *(Chiostro)* of the 12-13th cent. (p. lviii) are not inferior to those even of the Lateran. According to the mosaic inscription round the wall they were commenced by the abbot *Petrus de Capua* (1193-1208), and completed under John V. (1208-41); the decoration is perhaps by *Petrus Vassallettus*, a master in this kind of work (comp. p. 258).

On the walls are numerous heathen and early-Christian inscriptions from the catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. — Other parts of the convent contain numerous early-Christian inscriptions and medallions with the busts of the early popes, which were arranged in the old basilica is the same manner as the medallions now in the church. These medallions perhaps date from the beginning of the 5th cent., but some have been repainted and they are on the whole of little iconographic value.

The main road leads on in a straight direction and (7 min. beyond the church) divides at the *Osteria del Ponticello:* on the right the ancient *Via Ostiensis* diverges to Ostia (p. 395), and on the left the *Via Laurentina* leads in 25 min. to the —

Abbadia delle Tre Fontane *(ad aquas Salvias)*, which was almost deserted on account of the unhealthiness of the situation and was made over in 1868 to French Trappists. Owing to extensive plantations of the rapidly-growing Eucalyptus the sanitary condition of the place has improved. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The court surrounding the three churches is approached by an archway bearing traces of painting, which is supposed to have belonged to an earlier church of John the Baptist (visitors ring; 25 c.).

SS. Vincenzo ed Anastasio, the largest of the churches, a basilica in the ancient style, founded by Honorius I., and restored in 1221 by Honorius III., as the inscription to the left of the choir records, has lately again undergone restoration. It has retained many mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III.

To the right of this is the second church, the circular **S. Maria Scala Cœli**, so called from the 'vision' here vouchsafed to St. Bernard, to whom Innocent III. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the church dates from the close of the 16th century. The tribune contains good mosaics by Franc. Zucca: the saints Zeno(?), Bernard, Vincent the deacon, and Anastasius(?), who are revered by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third church, **S. Paolo alle Tre Fontane**, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found in Ostia in 1869. By the spring to the right stands the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1599.

Before leaving, the visitor is conducted to the distilling-room, where a glass of Eucalyptus liqueur is offered to him (fee 50 c.).

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views. Puzzolano-earth, mixed with hard tufa, produces the excellent Roman cement.

i. From the Porta S. Pancrazio.

Tramways from the Porta del Popolo to the *Piazza di S. Cosimato* and from the Piazza Venezia to *S. Francesco a Ripa*, see 133, 165, 319.

The Via di Porta S. Pancrazio leads in 5 min. from the *Acqua Paola* (p. 321) to the **Porta di S. Pancrazio** (Pl. II, 7), on the summit of the Janiculum (275 ft.), adjoining the ancient *Porta Aurelia*.

Outside the gate are several osteric, e.g. the *Osteria di Belvedere*, to the right, whence we have a picturesque view of St. Peter's, which seems to close the vista at the end of a verdant valley. — The church of *S. Pancrazio*, 1/4 M. to the left, was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the —

***Villa Doria Pamphilj** (Pl. II, 7; admission, pp. 126, 127; cabs not admitted, see p. 129), planned in the middle of the 17th cent. and skilfully adapted to the undulating character of the ground by *Algardi*, at the instance of Prince Camillo Pamphilj, nephew of Innocent X., and now the property of Prince Doria. It is sometimes called by the Italians *Belrespiro*, and the grounds are the most extensive and perhaps the pleasantest near Rome.

On entering, we follow the carriage-road, which passes under a triumphal arch, and leads in windings to the (8 min.) entrance of the Casino, in a reserved part of the garden. On the right is a terrace with a fine view of Mte. Mario and St. Peter's, between which the horizon is bounded by Soracte, and a part of the Campagna.

To obtain admission to the Casino, built by *Algardi*, we ring at the gate opposite the terrace (adm. by permesso only, obtainable on presentation of a visiting-card at the Palazzo Doria, p. 170). The walls are adorned with reliefs (chiefly from ancient sarcophagi) and statues. The stairs ascend to the platform of the villa, commanding a fine panorama of the grounds and environs. The sea, to the S.W., is visible in clear weather (fee 1/2 fr.).

The flight of steps by the Casino descends to the flower-garden, where the camellias are particularly fine, and to a pretty park.

Near the entrance to the casino-garden are several *Columbaria* (p. 248), under the trees to the right, discovered in 1838, and situated on the ancient *Via Aurelia*. One of them is well-preserved, and contains some interesting paintings (Prometheus delivered by Hercules, Death of the children of Niobe, etc.). Fee 20-30 c.

The carriage-road by which we reached the casino-garden turns to the left behind the latter and skirts a meadow, carpeted in spring with anemones. In the centre of the latter is an altar, with seven gods and Antoninus Pius holding one of the Penates. After 5 min.,

where the road turns to the right, a beautiful view is obtained of the Alban Mts. and the Campagna; it then winds past some pine-trees and leads along the bank of a (10 min.) pond with swans to the (5 min.) fountain by which it is supplied. The casino-garden may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hothouses (r.), and the pheasantry (l.), with its beautiful silver pheasants. On the roadside (l.), 50 paces farther, a monument was erected by Prince Fil. Andr. Doria in 1851 to the memory of the French who fell in 1849 at the storming of the Porta S. Pancrazio.

The Catacombs.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is satisfactorily filled up by the *Catacombs*; or burial-places of the early Christians. — Most travellers will be satisfied with a visit to the *Catacombs of St. Callistus*, and perhaps those of *St. Agnese* (both shown daily, except in midsummer; comp. pp. 359, 340). The custodian furnishes lights, but for anything like a close inspection visitors are advised to provide themselves with candles also. On 22nd Nov. the Catacombs of Callistus are illuminated and open to the public. Information as to admission to the other catacombs may be obtained of the custodians of the Callistus Catacombs.

Scientific visitors may apply for additional information to *Commendatore Giov. Batt. de Rossi*, Piazza Aracœli 17, upper floor.

I. History of the Catacombs. The term 'Catacombs' is modern, having been extended from those under S. Sebastiano, to which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Coemeteria*, *i. e.* resting or sleeping-places, with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated between the 1st and 3rd milestones beyond the Aurelian wall, to which Rome had extended long before the construction of the wall itself.

While the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment. The prevalence of the Jewish influence among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which apertures were made for the reception of the corpses. Burial-places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, in Alexandria (in Egypt), and elsewhere, as well as at Rome, where they are chiefly excavated in the strata of soft tufa which is found in the immediate vicinity of the town, and is of no value for building purposes.

The Roman Catacombs took their rise from *Family Tombs*, which

were named after their original proprietors, such as those of *Lucina*, *Priscilla*, *Pontianus*, and others. The approaches to these vaults were everywhere wide and conspicuous. The oldest belong to the first century of our era, the most recent to the first half of the 4th century. In the 3rd century the *Church* began to establish burial-places of its own and to take the management of those already existing; and this supervision seems soon to have embraced all the Christian burial-places. Each district was presided over by a presbyter.

During the 3rd cent. the persecuted Christians frequently sought refuge in the Catacombs; and not a few suffered martyrdom in their subterranean places of refuge. Peace was at length restored to the Church and security to the Catacombs by Constantine the Great's edict of Milan. Throughout the 4th cent. interments here were customary, but they became rarer towards the end of that cent., and were entirely discontinued at the beginning of the 5th, as it then became usual to inter the dead near the churches. The last three Catacombs appear to have been constructed by Pope Julius I. in 336-47.

The Catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as about 370 Pope Damasus I. caused numerous restorations to be made, and many of the tombs to be furnished with beautiful metrical inscriptions; apertures for light and staircases were constructed; to facilitate the access of visitors, and the walls at a comparatively late period were decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the frequent devastations undergone by the city, however, the Catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Longobards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. These men dug with the ardour of gold-seekers; that a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the bones of those who had in their time descended to the Catacombs as sinners, were suddenly brought to light again as the remains of the saints of heaven.' After these different plunderings the Catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and an extant inscription records that no fewer

than 2300 corpses of 'martyrs' were buried in S. Prassede on 20th July, 817. Hadrian I. (772-95) and Leo III (795-816) also made attempts to preserve the Catacombs from ruin, but the task was abandoned by Paschalis I. (817-24), after whose time the Catacombs gradually fell into oblivion, those under S. Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the catacombs in the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. On May 31st., 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salaria, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the Catacombs was *Antonio Bosio* of Malta, who devoted thirty-six years of his life to the task; his 'Roma Sotterranea' was not published till 1632, three years after his death. His researches, although afterwards followed up by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *Marchi* and, above all, by *Giovanni Battista De Rossi*, the archæologist. The last has begun to publish the result of his indefatigable labours in a Collection of Ancient Christian Inscriptions (1st vol. 1861, 2nd vol. 1889), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867, 3rd vol. 1877), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.). English readers may consult *Roma Sotterranea* by Northcote and Brownlow (London, 1878-80). Comp. also p. xxv.

II. The Arrangement of the Catacombs was originally extremely simple. Narrow passages, $2^1/_2$ ft. in width, afterwards even less ($1^3/_4$ ft.), were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as three and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or terracotta, which were either left plain, or (at first) merely recorded the name of the deceased, with the addition '*in pace*'. The older inscriptions are sometimes in Greek, but the later always in Latin. This change illustrates the progress of Christianity from the position of an alien creed to that of the accepted religion of a native and national community. Important inscriptions are now united in the great collection in the Lateran (p. 262), while the niches are generally empty in consequence of the mania for relic-hunting, already mentioned, which even during the present century is not entirely extinct. The practice is only now being introduced of leaving all the monuments in the places in which they are found.

The increase of the community and the transformation of burial-

places originally intended for families and their co-believers into public cemeteries could not fail to affect the external arrangements of the Catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the catacombs was discontinued. Altered times and circumstances naturally exercised an influence on the appearance of the catacombs. They originally differed little from similar heathen localities; and the use of sarcophagi, instead of interment in the rock without other receptacle, was not uncommon, while other distinctions between the burial of the rich and that of the poor were also sometimes made. Various ornaments and memorials and sometimes domestic utensils were interred along with the deceased. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, probably for the purpose of lighting the dark passages during meetings.

The system of monotonous passages was sometimes broken by the introduction of larger chambers, which were used as *cubicula* ('bed-rooms'), or family burial-places, and were private property. Lastly we also find chambers that were set apart for the celebration of divine worship; but these all date from the 4th cent., when the celebration of ecclesiastical festivals in honour of the martyrs came into vogue. The ordinary services were performed in the private dwelling-houses in the city, and not in the Catacombs, as has been erroneously supposed. The community assembled at the tombs only on the occasion of the general festivals of the dead.

III. The Decoration of the Catacombs is one of their most interesting features. Christian art in origin could, of course, be but an application of ancient forms to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the Catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the at first gradual but afterwards precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th century, artistic forms became distorted and unpleasing. Even in the case of decorative works there is no essential difference between Christian and heathen art, at least during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few *historical* paintings are met with, that have no other object in view than the illustration of some simple fact

from Jewish or Christian lore. Once the Madonna and Child by themselves are observed (Catacombs of Priscilla); generally they are accompanied by the Magi, varying in number, who present their offerings, as in the Catacombs of St. Callistus, Domitilla, and Priscilla. Scenes of martyrdom do not occur earlier than the 5th century.

The great majority, however, of the paintings represent scenes *symbolical* of the doctrines and hopes of Christianity. That of most frequent recurrence is the *Resurrection*, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the lost sheep on his shoulders, and sometimes surrounded by lambs. Abraham's Sacrifice, Noah in the Ark, and the Hebrew Children in the fiery furnace belong to the same category. Daniel in the lions' den is another favourite subject, and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted ('orantes'). The Miracles of Christ also recur frequently. In the 'sacrament-chapels' of the Callistus Catacombs we also meet with representations of *Baptism*, in realistic style, and the *Last Supper*, treated symbolically. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek *ἰχθύς* (fish) consists of the initial letters of: *Ιησοῦς Χριστος Θεοῦ Υἱὸς Σωτὴρ* (Jesus Christ the Saviour, Son of God). All these subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history (such as Moses smiting the rock), recur continually in the paintings of the Catacombs and in the sculptures on the ancient Christian sarcophagi. The inscriptions corresponding to these were, as already mentioned (p. 356), of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purposes of study, the collections of pictures, inscriptions, and sarcophagi in the Christian Museum at the Lateran (p. 261) will be found convenient.

The Catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salaria, the Via Nomentana, the Via Latina, the Via Appia, and the Via Ostiensis. Upwards of forty different Catacombs, varying greatly in extent, and only partially accessible, have been discovered. That of Callistus alone has been thoroughly excavated. According to Michele de Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22-25 ft. below the surface of the earth, while the lowest are 40-50 ft

deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

***Catacombs of St. Callistus** on the Via Appia, $1^1/_4$ M. beyond the Porta S. Sebastiano (p. 347). On entering the vigna in which they are situated, we perceive a small ancient brick building with three apses beside the custodians' hut (where the entrance-fee of 1 fr. is paid and a monk obtained as guide). This was identified about 1850 by Giov. Batt. de Rossi as the ancient *Oratorium S. Callisti in Arenariis*. It now contains inscriptions and reliefs from the catacombs, a plan of this city of tombs, copies of the most important mural paintings, and a bust of De Rossi erected in 1892. — The present entrance to the catacombs immediately adjoins this building. A passage with tombs is traversed, and the **Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is soon reached on the left, containing the tombs of several popes or 'bishops' (Anteros, Lucius, Fabianus, and Eutychianus); originally also that of Sixtus II., who died as a martyr in the Catacombs in 258. In front of the rear wall is a long metrical inscription in honour of the last, composed by Pope Damasus I. about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4-6th centuries. We next enter a chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of S. Cecilia in Trastevere (p. 323). On the wall here are several Byzantine paintings of the 7-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here (comp. p. 354). In the sides of the passages near these chapels are several tomb-chambers known as 'sacrament chapels', which are adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned (p. 358). Then follow the *Tomb-Chamber of Pope Eusebius* (309-11), with an old copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. The *Tomb of Pope Cornelius* (251-52) originally belonged to the separate cemetery of *Lucina*.

The **Catacombs of SS. Nereus and Achilleus,** or **of Domitilla,** near the Catacombs of Callistus, on the Via delle Sette Chiese (p. 348), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the Crypts of St. Lucina, and the Catacombs of St. Priscilla. Domitilla was a member of the imperial house of the Flavii. In

two of the five ancient entrances are frescoes of the end of the 1st cent., representing genii in the Pompeian style, the earliest figures of the Good Shepherd, Daniel, etc. In the centre of the catacomb is the large and nearly quadrangular *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica, excavated in 1875, is built in the second story of the catacomb and projects with its roof into the open air. It contains nave and aisles with a forecourt, and its ground-plan is approximately a square. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (5th cent.). Everything else is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only.

The **Catacombs of St. Prætextatus**, on the Via Appia towards S. Urbano (p. 347), contain decorations similar to those of the station of the Vigiles at Trastevere (p. 322). In the burial chapel of Vibia here are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The **Catacombs of St. Priscilla** lie on the Via Salaria, 1¾ M. from the gate (p. 336). The oldest part consists of a square chamber, called the 'Cappella Greca', owing to its Greek inscription, which contains interesting paintings of the 3rd century. Among the decorations of the ceiling in another room are a Madonna and the Child, with Isaiah pointing to the new light in Israel (a star). This is the oldest Madonna in existence, dating from the latter half of the 2nd century. Coloured inscriptions on tiles, of the earliest and simplest type, are also occasionally found here.

The **Catacombs of S. Agnese**, under the church of S. Agnese Fuori le Mura (p. 340), are destitute of painting, but are to a great extent in their original condition. They are shown by the sacristan. — About ¼ M. beyond the church is another catacomb, called the *Coemeterium Ostrianum*, remarkable for its family burial-places.

The **Catacombs of S. Sebastiano**, below the church of that name on the Via Appia (see p. 348), the only burial-places of the kind which continued to be visited in mediæval times, have been almost entirely deprived of their enrichments. One chamber is interesting on account of the portrait of a Christian gladiator which adorns it. — In the vicinity are the —

Jewish Catacombs, in the *Vigna Randanini* (p. 347; adm. 1 fr.), which were excavated about the 3rd century. They rather resemble the catacombs of Naples than the other Roman catacombs. The inscriptions are exclusively Greek and Latin. The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals are depicted.

The **Catacombs of SS. Peter and Marcellinus**, near Torre Pignattara (p. 344), are among the most extensive. The ceiling of a lofty chapel bear-

an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of family feasts, belong to the 3rd century.

The **Catacombs of St. Pontianus**, situated in the Vigna di S. Michele, ½ M. from the Porta Portese (p. 324; to the right before the Strada di Monteverde), are excavated in the breccia of Monte Verde. At the foot of a staircase descending into it is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th (?) centuries.

The **Oratorio of S. Alessandro**, 6 M. from the Porta Pia (p. 341), in the Tenuta del Coazzo, is a long, half-subterranean building, the very poor masonry of which is well preserved in the lower part. According to an inscription on the altar, this was the tomb of a certain Alexander, perhaps the bishop of that name. The oratory is surrounded with lofty passages still containing undisturbed tombs.

Catacomb of St. Generosa, see p. 394.

2. The Alban Mountains.

The *Alban Mountains*, 12½ M. to the S.E. of Rome, form a volcanic group with several extinct craters, two of which are occupied by the *Alban Lake* and the *Lago di Nemi*. The basaltic *Monte Cavo* (3145 ft.) is the highest summit. On the N. slope of the group lies *Frascati*, and on the S.E. slope *Albano*, both of which have been surrounded since the most ancient times with the country-houses of wealthy Romans. The greenish-grey tufa, known as *peperino*, which is quarried near Albano, is a favourite building stone. *Alban Wine* was praised in antiquity and is still much esteemed. The great natural beauty of the scenery here has always made these mountains a favourite resort of visitors from Rome. The inhabitants have preserved many of their peculiarities, though the famous costume of the Alban women is seldom seen except on Sundays and holidays.

Plan of Excursion, 1½ day. 1st Day: afternoon train from Rome to *Frascati* or *Albano*, the only places where there are good inns; in the evening visit Tusculum from Frascati, or Castel Gandolfo from Albano (or leave the train at Castel Gandolfo and walk thence to Albano viâ the Galleria di Sopra). — 2nd Day: drive from Frascati in 1 hr. (by omnibus or private carriage) to *Rocca di Papa* (p. 369; the 2 hrs. walk by the high-road is uninteresting); ascend *Monte Cavo* (p. 370), ¾ hr.; descend to *Nemi* (p. 368), in 1¼ hr., and walk thence to *Genzano* (p. 368; ¾ hr.), *Ariccia* (p. 367; ¾ hr.), and *Albano* (p. 366; ¼ hr.). This excursion may be made in the reverse order from Albano, the traveller, however, proceeding from Rocca di Papa to Frascati by a footpath (2½ hrs.) passing Tusculum. The *Grotta Ferrata* is interesting mainly on account of the frescoes by Domenichino (p. 364); this part of the mountains offers least in the way of scenery. — The excursion from *Albano* (or *Castel Gandolfo*, see above) to *Monte Cavo* viâ *Rocca di Papa*, returning by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.) may be accomplished in a single day; and *Frascati* and its neighbourhood may be visited in the course of one afternoon. In this case the night need not be spent out of Rome.

Those who have plenty of time, and do not object to an occasional deviation from the direct route, will have no difficulty in finding their way with the aid of the map and the following directions. When Guides (about 8 fr. a day) or Donkeys (about 6 fr. a day including driver's fee) are made use of, a precise programme of the excursion should be agreed upon beforehand, as the men are apt to cut the journey short to the traveller's disadvantage. In spring and autumn Walking in this district will be found pleasant; but in the warmer months the traveller will find it convenient to follow the native custom of using donkeys, or to hire a

carriage. CARRIAGES may be hired at Frascati and Albano, where the charges are as high as at Rome (25-30 fr. per day).

FROM ROME TO FRASCATI, 15 M., railway in 3/4 hr. (fares 2 fr. 75, 1 fr. 90, and 1 fr. 25 c.; return-tickets, comp. p. xv). — Journey to (8 3/4 M.) stat. *Ciampino*, see p. 380. The main lines go on to Naples and Terracina (pp. 380, 389, 384). The branch-line to Frascati gradually ascends. The station lies a little below the town.

Frascati. — **Hotels.** *ALBERGO DI FRASCATI (branch of the Alb. Milano in Rome), in the former Villa Zuccala, R. 2 1/2, B. 1 1/4, lunch 2 1/2, D. 4, pens. 8-12 fr.; ALB. & TRATT. DEL SOLE, in a picturesque situation opposite the station, well spoken of, no pens.; *ALBERGO DI LONDRA, in the piazza. — Near the piazza, the *Nuova Trattoria della Ripresa*, well spoken of, kept by *E. Filipponi*. best rooms on the 1st floor; the landlord procures clean bedrooms for travellers. Good wine at the *Nuova Trattoria di Cipoletta*, in the street to the left of the church, and at the *Osteria* in the Via Margherita, below the Piazza del Mercato; fine view from the latter. — Lodgings easily obtained in the Villas Piccolomini, Falconieri; Muti, and others (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

Omnibus to Rocca di Papa (p. 369), in connection with the trains' fare 1 1/4 fr. — *Donkey* to Rocca di Papa, 1 1/2 fr.

A visit to the Villas, which are always open to the public, and to Tusculum, takes 3-4 hrs., the best route being by Villa Aldobrandini and Ruffinella in going, and by Camaldoli and the Villa Mondragone in returning. *Guides* and *Donkeys*, necessary only when time is limited, 2-3 fr.

Frascati (about 985 ft.), in a healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, commanding an admirable view of the Campagna, is a favourite summer-resort of foreigners as well as natives. The town (with 7000 inhab., incl. environs), which is noted for its wine, is of modern origin. Two churches, *S. Maria* and *S. Sebastianus in Frascata*, were first mentioned in the 9th cent.; these seem to have stood on the ruins of a Roman villa (perhaps that of the Anicii), overgrown with underwood *(frasche)*, whence the name. The town remained quite unimportant until after the destruction of Tusculum (p. 363).

A carriage-road and a path with flights of steps lead from the station to a piazza, embellished with gardens, in which, to the right, is the entrance to the *Villa Conti*, with fountains and beautiful points of view, the property of the Duca Torlonia. Straight on the lower entrance (sometimes closed) to the Villa Aldobrandini (see below); while about 2 min. to the left is the main piazza of the town. — In the piazza, which is embellished with a pretty fountain, rises the cathedral of *S. Pietro*, erected in 1700 under Innocent XII. To the left of the high-altar is a memorial-tablet to Charles Edward, the young Pretender, grandson of James II., who died at Frascati on 31st Jan., 1788.

From the piazza we ascend the steep street (Corso Vittorio Emanuele) to the right, past the cathedral of S. Pietro and the donkey-station. Above the town, on the left, rises the *Villa Piccolomini*, in which the learned Cardinal Baronius (d. 1607) wrote his church-history. The villa now belongs to Prince Lancellotti.

Roma
Segni - Napoli
Via Latina
Via Appia Nuova
Grotta di Lucullo
Casalaccio
Torre
Cas.le di Morena
Tuscolano
FRASCATI
Parco
V. Vecchini
Tavarna
V. Mondragone
Falconieri
Staz.e Ciampino
Cas.le di Ciampino
Pallaricola
V. Ruffinella
Torre d'Acqua Sotterra
Antico Castel
V. Muti
V. Angelo
V. Montalto
Marone
Selve Nuove
La Torretta
Muri de' Francesi
Staz.e di Marino
Sassi
Ferriere Vecchie
Selve Vecchie
Campo Vecchio
Grotta Ferrata
Pantanella
Castagnana
Cortella
MARINO
(CASTRIMOENIUM)
V. Campanelli
Squarciarelli
V. Botti
Rondinaia
S. Rocco
Ost. d'Pratacchie
Spinabella
L. Crescenzo
Costa Castello
Valle S. Lorenzo
BOVILLA
Palazzetta
M. Bergantino
295
Rocca di Papa
M. Cucco
Giuncajo
LAGO
DI
ALBANO
CASTEL GANDOLFO
Mad.a del Tufo
Castellazza
Laghetto
Emissario
Palazzuolo
S. Spirito
V. Riformati
S. Pomia
Laghi di Turno
Torre Cerri
Colle Lilli
Cappuccini
ALBANO (ALBANUM)
La Parona
Cit. Cornara
M. Gentile
Le Casette
Cast. Savelli
Carnarole
Aricia (Aricia)
Osteria
Gallera
La Torretta
Castelletta
Le Cese
Valle
Aricciana
GENZANO
Cancelliera
Cas. Silvestri
Cas. Palombini
Torrello
Cas. del Vecchino
Laghi di Cecchina
Napoli
Geograph. Anst. v. Wagner & Debes, Leipzig.
Kilom.
1 : 100.000

Roma
Zagarolo-Palestrina
Monte Compatri
(Labicum)
Rocca Priora
(Corbio)
Monte Porzio
Tone
Monte Salamone
Monte Cerasa
Monte Fiore
Monte Castellaccio
Monte Penuolo
Monte Algido
Monte Peschio
Monte Artemisio
Monte Spina
Monte Fontale
Monte Fontana
Monte Fontana Vecchia
Monte Fontana Colli
Monte Fontana Colli
Monte Fontana Colli

Farther on we reach, on the right, the handsome **Villa Aldobrandini*, erected by *Giacomo della Porta* for Card. Pietro Aldobrandini, nephew of Clement VIII. The palace contains paintings by the Cavaliere d'Arpino. The grounds are adorned with cascades and beautiful oaks, and the views are very extensive, especially from the flat roof of the semicircular building.

The road to Tusculum next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon reaches the entrance to the **Villa Tusculana* or *Ruffinella*, of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King Victor Emanuel II., and now belonging to Prince Lancellotti. In Nov., 1818, Lucien was attacked and robbed here, an event admirably described in Washington Irving's 'Adventure of the Artist'. Inscriptions and antiquities found in the neighbourhood are shown.

From Villa Ruffinella (ascending to the right from the palace) a shaded, and partly ancient road, ascends steeply to the site of the venerable town of **Tusculum,** the foundation of which is traditionally ascribed to Telegonus, the son of Ulysses and Circe, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter, having been signally defeated in the reign of Frederick I., 1167, retaliated by dismantling the castle in the pontificate of Cœlestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. About $^3/_4$ M. to the left are some extensive ruins to which the name *Villa of Cicero* has been given, as the famous 'Tusculanum' may possibly have lain in this vicinity. Straight on is the ancient *Forum* and the well-preserved *Theatre* (about $3^1/_2$ M. above Frascati), excavated in 1839, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia. At the back is a *Piscina*, or reservoir, in four compartments. Passing through the fence on the left, and descending by the ancient road, we observe a fragment of the old town-wall, and adjoining it another very ancient *Reservoir* of peculiar construction, formed of massive blocks, and vaulted in an almost pointed arch.

The guides generally propose to return from the theatre, as the path to the *Castle* (arx; 165 ft. higher; $^1/_4$ hr.) is rough and hardly practicable for donkeys. The castle lay on an artificially hewn rock, now surmounted by a cross. Magnificent *View from the top (2220 ft.). On the right are Camaldoli and Monte Porzio (p. 364); farther distant the Sabine Mts., with Tivoli and Monticelli; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to

the left, the Monte Cavo, Castel Gandolfo, Marino, and Grotta Ferrata.

From Tusculum to *Rocca di Papa*, see p. 369.

In returning we pass through the first fence to the right, immediately below the castle, and descend the path leading to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill of *Camaldoli*, a suppressed monastery founded by Paul V. in 1611, we take the road to the left (1 M. straight on is the road from Frascati to Palestrina, see below). In about ½ hr. we reach the wall of the *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., now occupied by the Jesuits as a school. Visitors to the fine garden and view-terrace skirt the wall to the right to the gate (knock; fee), and should quit the garden by the lower exit. The road to the left runs between walls, passing on the right the *Villa Taverna*, belonging to the Borghese, and on the left the *Villa Falconieri*, the oldest near Frascati, planned by Cardinal Ruffini before 1550, with a palazzo by Borromini, pictures by Carlo Maderna, and a shady garden.

The Road from Frascati to Palestrina, 15½ M. (comp. Maps, pp. 362, 380), especially the first half, is beautiful, but destitute of shade. From the N.E. corner of the town the road leads past the lower entrance to the Villa Mondragone (see above), which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient villa, arbitrarily said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which *Monte Porzio* (1530 ft.) is picturesquely situated; 1½ M. farther it reaches *Monte Compatri* (1745 ft.; railway-station, p. 380), with a château of the Borghese. We do not enter the village, but pass the approach to it, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to (⅓ M.) a small chapel with an image of the Madonna, again ascend to the right. About 2 M. farther the broad road leads us to the high-road from Rome; and following the latter for ¾ M. we reach the *Osteria S. Cesario*, beyond which the Via Labicana diverges to the right. About ¾ M. farther our road crosses the Rome and Naples railway (p. 380), then leaving on the right the road to the station of *Zagarolo* (p. 380), ascends to (4 M.) *Palestrina* (p. 380).

Two routes lead from Frascati to (2½ M.) Grotta Ferrata: the carriage-road to Marino (p. 365), and Rocca di Papa (p. 369), and the shorter path diverging, below the Villa Conti (p. 362), to the left from the high-road. (In descending, keep to the left; ¼ hr. farther, where the path divides, turn to the left; and also to the left 5 min. farther, at the entrance to the wood.)

Grotta Ferrata, a Greek monastery of the Basilians, was founded by St. Nilus under the emperor Otho III. in 1002. At the end of the 15th cent. it belonged to Giul. della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old *Church* only the vestibule remains, with (r.) a beautiful statue of the Madonna. The portal, with ornaments and a Greek inscription, dates from the 11th cent.; over the door are mosaics of the Saviour, the Madonna, and St. Basil. The present church, built by Cardinal Guadagni in 1754, contains nothing worthy of mention.

Interior. From the right aisle we enter the Chapel of St. Nilus, decorated with *Frescoes from the life of the saint, one of the chief works of *Domenichino* 1610 (p. lxxi), restored in 1819 by V. Camuccini. At the entrance of the chapel, on the left, is represented the meeting of the saint with Otho III.; the attendant in green, holding the emperor's horse, is Domenichino himself; to the right of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to whom the artist was attached. On the right St. Bartholomew arrests the fall of a column, and saves the lives of the workmen. At the altar on the left, St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the right, the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. Outside the chapel, St. Nilus calming a storm by which the harvest is endangered; the saint kneeling before the cross. On the ceiling, the Annunciation.

Fairs held at Grotta Ferrata on 25th March and 8th Sept. attract numerous peasants from the neighbourhood, as well as strangers from Rome.

From Rome to Albano we may take either the Terracina railway (p. 384) or the Nettuno railway (p. 398) as far as the station of *Cecchina*, whence a steam-tramway plies to (2½ M.) Albano on the hill in 20 min. (fares 80, 60, 40 c.). But it is preferable to take the direct —

Railway from Rome to Albano, 18½ M., in 1-1½ hr. (fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.), starting from the Central Station in Rome. This route follows the main line (p. 380) to beyond the Porta Furba where it turns to the right, crosses the ancient Via Latina near the tombs mentioned on p. 344, and skirts the Via Appia Nuova (p. 344). — 5 M. *Tavolato*, beside the osteria of that name (p. 344). Then, on the right, the tombs on the Via Appia. — 7 M. *Capannelle* (p. 347), to the right are the Casal Rotondo and Tor di Selce (p. 349), to the left the mountains. The line now begins to ascend gradually, and beyond a curve and a tunnel, soon reaches —

15 M. **Marino** (1320 ft.; *Alb. & Tratt. del Tramway*), picturesquely situated on a mountain-spur, the site of the ancient *Castrimoenium*. In the middle ages it was a stronghold of the Orsini, who defended themselves here against their enemies, particularly the Colonna's; but the latter captured Marino under Martin V. in 1424, and still possess it. The town (6000 inhab.) is noted for its excellent but somewhat strong wine. It contains a *Corso* (the principal street) and a tasteful *Fountain*. The church of *La Trinità*, to the left of the Corso, contains a Trinity by Guido Reni. In the church of the *Madonna delle Grazie*, St. Rochus by Domenichino. In the *Cathedral* a badly-preserved St. Bartholomew by Guercino.

The railway next crosses the deep gorge in which flows the brook known in antiquity as the *Aqua Ferentina*, the source of which was the rallying point of the Latin League. Charming retrospect of Marina. Beyond a tunnel, we enjoy a fine view, to the left, of the Alban Lake.

The ***Lake of Albano** (965 ft. above the sea-level), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. The N. half, near Castel Gandolfo is shallow, but the S. half is 490 ft. deep. It is fed by abundant subterranean springs, and is drained by a very ancient *Emissarium* which issues below Castel Gandolfo.

The train skirts the lake, of which it affords a beautiful view. To the left soon appears Monte Cavo.

16½ M. **Castel Gandolfo**, the seat of the Savelli in the middle ages, has belonged to the popes since 1596. It is an insignificant place (1700 inhab.) with a large *Papal Palace*, erected by Urban VIII. from designs by Carlo Maderna, and splendidly situated high above the Alban lake. The château (now a convent) was formerly a favourite summer-resort of the popes, and enjoys the privilege of exterritoriality by the guarantee of 1871.

A charming avenue, shaded by evergreen oaks, the so-called ***Galleria di Sopra**, leads above the lake from Castel Gandolfo to Albano in ½ hr., affording numerous pretty retrospects of Castel Gandolfo. At the Capuchin monastery (p. 367) the path descends to the right to Albano. The road diverging to the left shortly before leads in 25-30 min. to the high-road from Albano to Rocca di Papa (p. 369).

Visitors to the Emissarium, the above-mentioned artificial outlet of the Alban Lake, must bring the custodian with them from Castel Gandolfo (fee 1-1½ fr.). The path descends steeply from the Galleria di Sopra a little before the S. end of the village to the bank of the lake. The descent occupies nearly ¼ hr., and the whole inspection about 1 hr. The Emissarium, an imposing work, was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a nymphæum. The channel is 7-10 ft. in height, and issues ¾ M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

Beyond another tunnel the train crosses the high-road from Rome to Albano and halts at —

18½ M. **Albano.** — **Hotels.** Europa, or *Posta*, with trattoria and café, R. 2, L. ½, A. ½, B. 1¼, déj. 2½, D. 4 (both incl. wine), pens. 8 fr.; Russia, at the Porta Romana. — *Ristorante Salustri* in the Piazza Umberto; the landlord procures bedrooms for visitors. — *Café* in the Corso.

Omnibus from Albano to Genzano (p. 368), 10 times daily (fare 40 c.). — Carriage with one horse to Rocca di Papa (p. 369), about 6 fr. (bargain advisable).

Those who desire to make the tour mentioned at p. 361, viâ *Rocca di Papa* to *Monte Cavo* and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.), must turn to the right on their arrival in Albano, cross the Piazza, take the first turning to the left in the Via Appia, and ascend to the Capuchin convent.

Albano, officially *Albano Laziale* (1250 ft.), a small town with 6500 inhab. (including suburbs), situated on the ruins of the villa of Pompey and of the *Albanum* of Domitian, is mentioned as early as 460 as the seat of a bishop, and again in the 11th cent. in the contests of the popes with the citizens of Rome. In 1697

it passed from from the possession of the Savelli to that of the papal government. Its lofty site and beautiful environs attract many visitors in summer, but it is not entirely exempt from fever. It is an excellent centre for a number of interesting excursions.

Above the station is the little Piazza Re Umberto, the terminus of the steam-tramway from Cecchina (p. 365). The upper end of the piazza is skirted by the Via Appia, which forms the S.W. boundary of the town, which stretches up the side of the hill. Between the monastery of *S. Paolo* and the loftily-situated *Capuchin Monastery* (to the right from the Piazza, then the first turning to the left), lay an *Amphitheatre*, the scanty remains of which are partly seen from the road. The church of *S. Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths.

Outside the N.W. entrance to the town, to the right of the Via Appia (between this road and the avenue known as the Galleria di Sotto, leading to Castel Gandolfo), rise the remains of a large tomb, called without authority the *Tomb of Pompey*. — On the S.E. side of the town, to the right on the road to Ariccia (to the left of the ancient road), stands a remarkable ancient *Tomb in the Etruscan style*, consisting of a massive cube, originally surmounted by five obtuse cones, of which two are still standing. It was formerly regarded as the tomb of the Horatii and Curiatii.

From Albano to *Rocca di Papa*, and thence to the top of *Monte Cavo*, see pp. 369, 370.

About $^3/_4$ M. to the S.E. of Albano lies Ariccia. Beyond the Etruscan tomb (see above), the road crosses the imposing *Viaduct* which spans the deep gorge between Albano and Ariccia, erected by Bertolini under Pius IX. in 1846-53, 334 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. To the right we obtain a view of the extensive plain as far as the sea; to the left is the park of the *Palazzo Chigi*, a mansion built by Bernini, immediately to the left beyond the viaduct. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained through the porter or gardener (fee $^1/_2$-1 fr.).

Ariccia (*Café* in the piazza), a small village with 2300 inhab., frequently attracts visitors in summer on account of the proximity of the woods. The women of Ariccia and Genzano are famed for their beauty. The ancient *Aricia*, which belonged to the Latin League, lay towards the S., in the *Valle Aricciana* (980 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient Arx or citadel. It was the fifth station on the Via Appia, which runs towards Genzano on massive and still visible substructures, at the foot of the modern town. (A circuit of $^1/_2$ hr.

by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia passed to the Savelli, and in 1661 was purchased by the Chigi, the present proprietors.

From Ariccia to Genzano is a walk of about 3/4 hr. (omnibus, see p. 366). The beautiful and shady new road at first leads a little to the left and crosses four viaducts, which command fine views. After 1/2 M. it passes *Galloro*, formerly a Jesuit church. About 3/4 M. farther, the road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly ancient road to Nemi); that in the middle leads through an avenue to the Palazzo Cesarini; and that to the right descends to the town. The wooden sheds recall the earthquake of 1891, which wrought much damage and destroyed many houses in Genzano.

Genzano (*Trattoria della Grotta Azzurra*, to the left in the Piazza, plain, bargain desirable; the landlord procures night-quarters for visitors), has 5300 inhab. who carry on a considerable cultivation of wine. The place presents no attraction beyond its fine situation, high above the S.W. bank of the Lago di Nemi. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission granted on application at the palace). — At Genzano, on the 8th day after Corpus Christi (but not every year), is held the famous *Infiorata di Genzano*, or flower-festival, consisting of a procession through a street carpeted with flowers, followed by fireworks and merry-makings.

The ****Lago di Nemi** (1065 ft.) is an extinct crater, about 3 M. in circumference, and like the Alban lake, which lies 230 ft. lower, is of considerable depth (330 ft.), and is also drained by an artificial emissarium. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 330 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple, of which substructures have been discovered below Nemi, and from a nemus, or grove sacred to that goddess, whence the present name is derived. This exquisite lake is the gem of the Alban Mts.

From Genzano to Nemi 2 1/2-3 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of SS. Annunziata. The pleasant road skirts the upper margin of the lake, affording several fine views. — A footpath descends to the lake from SS. Annunziata, and ascends again near the mills below Nemi.

Nemi is a small mediæval town with an ancient castle of the Cesarini. The inn (*Trattoria Desanctis*, fair; night-quarters, bargaining advisable) possesses a small verandah which commands a delightful *View of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea.

An alternative route for the return from Nemi direct to Albano is the footpath (p. 367) on the N.W. bank of the lake.

From Nemi to the (2 hrs.) Monte Cavo (p. 370) a guide is necessary on account of the intricacy of the forest-paths (1-1½ fr.).

Monte Cavo.

The ascent of Monte Cavo may be accomplished in about 3¼ hrs. from *Frascati*, in about 2¾ hrs. from *Albano*, and in about 2 hrs. (with guide) from *Nemi*. — Sleeping accommodation for gentlemen may, if necessary, be obtained at the top.

From Frascati to Rocca di Papa is about 5 M. by road, which on account of the ascent represents a walk of not less than 2 hrs. The day's journey indicated at p. 362 may be lightened by taking a carriage (about 8 fr.) or the omnibus (p. 362) to Rocca di Papa. The road diverges to the left from the road to Marino (p. 365), at a point a little more than halfway, beyond the *Ponte degli Squarciarelli*, and ascends steadily, winding towards the end. — Rocca di Papa may also be reached from Tusculum (p. 363) direct in 1½ hr. by field and forest-paths (guide desirable, 1-1½ fr.).

From Albano to Rocca di Papa, about 4½ M., high-road (carriage, see p. 366; walkers require about 1¾ hr.). The excellent road leads to the right below the Capuchin convent (p. 367), and after 12 min., at the park of the Palazzo Chigi (p. 367), is joined by a road leading to Ariccia. About ¾ M. farther, the road to the Galleria di Sopra (p. 366) diverges to the left, a short-cut for pedestrians from Albano.

The road soon enters a fine wood. To the left appears the suppressed Franciscan monastery of *Palazzuola*, dating from the 13th cent., and situated above the E. margin of the lake. The garden contains a curious antique rock-tomb. Between the monastery and the base of Monte Cavo, which our road now skirts, once lay in a prolonged line, the city of *Alba Longa*, of which no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicular, in order to render the town more impregnable.

The foundation of Alba Longa belongs to a prehistoric period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated.

The road continues to ascend steadily through the woods to Rocca di Papa, where it joins the road leading from Frascati.

Rocca di Papa (2060 ft.; *Tratt. della Pergola*, good; *Caffè dell' Aurora*, in the upper part of the town), a small village with about 2800 inhab., and now a favourite summer resort of the Romans, with numerous villas, lies on the outer slope of the great extinct crater of *Campo di Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here. The garrison of Rome occupies summer-quarters here in July, August, and September.

In order to reach the summit of Monte Cavo we turn to the right on the rim of the crater, which is reached by a walk of 15-20 min. through the steep streets of the town, and ascend the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, once traversed in triumphal procession by the generals to whom the Senate refused a triumph at Rome. From two open spaces, about three-quarters of the way up, a better view than from the top is obtained of Marino on the right, the Lago d'Albano to the left, Albano, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the ***Monte Cavo** (3145 ft.), the ancient *Mons Albanus* (an ascent of 3/4 hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its scanty ruins, visible down to the 17th cent., were completely destroyed about 1777, when Cardinal York, the last of the Stuarts, built a *Passionist Monastery* on the spot. A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The monastery has been converted into an inn (R. 2 fr., poor) and a meteorological station. The View from several different points in the garden embraces the sea, the coast from Terracina to Cività Vecchia, the Volscian and Sabine Mts., Rome and the Campagna, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or when a passing shower has cleared the atmosphere.

From Nemi to Monte Cavo, see p. 369; the descent, through wood, takes 1-1 1/4 hr. A guide is almost indispensable, especially when the traveller is hurried and wishes to avoid deviations.

3. The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from the ancient inhabitants, is full of interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. As a rule the Inns are good, though plain, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5-6 fr., and 1/2 fr. gratuity. — Carriages are not always to be had except at Tivoli. The public conveyances are not recommended when ladies are of the party.

Those whose time is short must be satisfied with a visit to Tivoli, which was a favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest, is the best time for this excursion. Those who are indifferent to the saving effected by taking return-tickets (p. xv) may go by railway and return by steam-tramway (comp. p. 372). — If several days are devoted to the Sabine Mts., and they are well worth it, the following tour may be made: 1st day, from Rome by early train to *Tivoli*, thence by midday train to *Cineto Romano* (p. 378), and on by diligence to *Subiaco* (p. 379); 2nd day, visit the monastery in the morning, and in the afternoon, walk or drive to *Olevano;* 3rd day, walk or take the diligence to *Valmontone* (p. 383)

or *Palestrina* (p. 380), and return thence by rail to Rome (or to *Segni*, comp. p. 388). Those who wish to reserve Tivoli, the culminating point, for the end may proceed as follows: 1st day, from Rome by early train to *Palestrina* or *Valmontone*, and thence walk or take the diligence to *Olevano*; 2nd, to *Subiaco;* 3rd, to *Tivoli;* 4th, back to Rome. — A pleasant driving-tour may be taken from Tivoli viâ *Pisoniano* and *S. Vito* to *Genazzano* (pp. 377, 382; 3½-4 hrs.); and thence viâ *Olevano* and *Subiaco* to *Cineto Romano* (see above).

From Rome to Tivoli.

1. RAILWAY (Rome, Solmona, and Castellammare-Adriatico line), 25 M., in 1¼-1½ hr. (return-fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.). This route is more picturesque than that of the steam-tramway (see p. 372).

The trains start from the principal station at Rome (p. 115). On the right soon appears the ruined *Tor de' Schiavi* (p. 343). — 5½ M. *Cervara di Roma*, the grottoes near which used to be celebrated for the artists' festivals held in them. — 7½ M. *Salone.* — 9½ M. *Lunghezza*, the ancient *Collatia*, a 'tenuta' belonging to the Duca Strozzi, with a 15th cent. baronial castle, prettily situated in the well-wooded valley of the *Teverone.*

13 M. **Bagni**, the station for the sulphur-baths of *Acque Albule*, the Roman *Aquae Albulae*, which were much frequented in ancient times, and were again fitted up for the reception of patients in 1880 by the Società Anderloni & Co. (handsome building; swimming-baths for ladies and gentlemen; 68° Fahr.; bath 1 fr.).

The railway next crosses the high-road to Tivoli. To the right fine view of the road and of the railway-viaducts farther on, with the mountains in the background. — 16 M. *Monte Celio*, formerly called *Monticelli*, said to occupy the site of the ancient *Corniculum* and now belonging to the Borghese family. — The line begins to ascend rapidly.

21 M. *Palombara*, a little town with about 3000 inhab., is situated on an isolated hill, with a château of the 14th cent. belonging to the Savelli family.

Palombara is the best starting-point for the ascent of **Monte Gennaro** (4160 ft.), one of the highest peaks of the Sabine Mts., familiar to the eye of every visitor to Rome. A luncheon-basket should be provided, including something to drink, as there is little water on the mountain. We follow the high-road from the station to (¾ hr.) the village of *Marcellina*, and thence (with guide) ascend the conspicuous valley of a streamlet to the (3-4 hrs.) summit, on which is a trigonometrical signal. The view from the top is very extensive, comprising the coast from Mte. Circello as far as the lake of Bracciano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the Apennines, as far as the snowy peaks of the central range. — The descent may be made viâ the village of *S. Paolo de' Cavalieri* (2340 ft.), whence a new road leads to the station of *S. Paolo* (p. 378), or viâ *Rocca Giovine* and through the *Valley of the Licenza* (p. 378) to the station of *Vicovaro* (p. 378).

A view of the Campagna opens on the right as the train proceeds: in front, Tivoli, with the beautiful cypresses of the Villa d'Este (p. 376). Beyond two tunnels and two viaducts we enjoy a beautiful view to the right of the waterfalls (p. 376) and the town. A short and a long tunnel follow. — 25 M. *Tivoli*, the station of which is outside the Porta S. Angelo.

2. STEAM TRAMWAY, 18 M., in 2¼ hrs. (fares 2 fr. 50, 1 fr. 85 c., return 3 fr., 2 fr. 20 c.). The steam-cars start outside the *Porta S. Lorenzo*, for which a horse-car in connection leaves the *Piazza Venezia* (Via Nazionale 131) ½ hr. before their departure, running viâ the *Piazza delle Terme* (tramway-lines 1 and 2, p. 2 of the Appx.; through-tickets to Tivoli may be obtained in the tramway-cars). Those who drive to the steam-tramway should dismiss their cab at the Porta S. Lorenzo to avoid paying the extra-mural tariff (see Appx.). — Travellers with through-tickets are allowed to break their journey in order to visit Hadrian's Villa (past which only the steam-tramway runs), which takes about 2 hrs. There is no osteria at the Villa, so that visitors will find it the more convenient plan to go by rail to Tivoli (p. 371) and return thence to the Villa by the steam-tramway; or to walk from Tivoli to the Villa, as suggested at p. 377.

The high-road, along which the steam-tramway runs, quits Rome by the Porta S. Lorenzo (p. 341), passing the church of that name on the right. The road, which is generally identical with the ancient *Via Tiburtina*, crosses the *Anio*, now called the *Teverone*, by the *Ponte Mammolo* (station, 4 M.). This river forms the celebrated cascades at Tivoli, and falls into the Tiber at the Ponte Salario (p. 339). The bridge is said to be named after Mammæa, the mother of Alexander Severus. To the left is the *Castell' Arcione*, the old stronghold of a robber-baron, destroyed in 1420 by the inhabitants of Tivoli.

7 M. *Settecamini*. — 12½ M. *Bagni*, station for *Acque Albule* (p. 371). — In the vicinity are the quarries of *Lapis Tiburtinus*, or travertine, which furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. In ½ hr. more the Anio is crossed by the *Ponte Lucano* (station, 14½ M.), near which is the well-preserved *Tomb of the Plautii*, dating from the early empire, and resembling that of Cæcilia Metella (p. 348).

Beyond the Ponte Lucano we see on the right two pillars, which are supposed to mark the ancient entrance to Hadrian's Villa; one is adorned with reliefs.

15½ M. **Villa Adriana** (no osteria in the vicinity; see above). We follow the road which ascends gradually from the station, keep to the right where (4 min.) the road divides, and soon reach the (¼ hr.) present entrance of the villa. A fine avenue of cypresses leads to the lower *Casa della Guardia*, where tickets are sold (1 fr., Sun. free).

The *VILLA OF HADRIAN, which with its magnificent grounds occupies an area of several square miles, dates from the later years of the far-travelled emperor (d. 138 A.D.). Hadrian, as his biographer Spartian relates, 'created in his villa at Tivoli a marvel of architecture and landscape-gardening; to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Pœcile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus'. After the death of its founder little use seems to have been made of this gigantic construction, which does not again appear in history till the period

of the contests between the Eastern emperors and the Goths, when it served Totila as a fortress (544 A.D.). During the following centuries the ruins afforded valuable building material for the churches and palaces of Tivoli. In the 16th cent. a profitable search for works of ancient art was instituted here, and the ruins have furnished an almost inexhaustible series of works of art, including many of the principal treasures of the Vatican, Capitoline, and other museums. Unfortunately, however, the destruction of the buildings kept pace with the search for treasures of art, until in 1871 the Italian government purchased the Villa from the family of the Braschi.

The Roman archæologists have tried to identify the extant ruins with the buildings mentioned by Spartian in the passage cited above, and though it is often doubtful we here follow the usual terminology.

Adjoining the watchman's hut is the so-called *Teatro Greco*, of which the foundations of the stage and the rows of seats are still distinguishable. Skirting the posterior wall of the stage, we then ascend through an avenue of cypresses to the *Poecile*, an imitation of the στοὰ ποικίλη, or painted porch, at Athens. Of this huge colonnade, 250 yds. long and 110 yds. wide, surrounding an open court with a large water basin in the centre, nothing now remains but the N. wall and a few fragments of the outer and inner parallel arcades. The natural plateau of the hill has been enlarged on the W. and S.W. by gigantic substructures, which contain three stories of vaulted chambers, accessible through an entrance on the S. side of the square (Pl. 1). These chambers, generally called *Le Cento Camerelle*, are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala dei Filosofi*, with niches for statues. From it we enter a *Circular Building* (Pl. 3) containing a water-basin and an artificial island adorned with columns; this is usually described as a *Natatorium* or swimming-bath, but it is more probably a Nymphæum. To the E. of this building, at a somewhat higher elevation, is a rectangular court, the left side of which is occupied by the so-called *Library* (Pl. 4), which still remains with the exception of the upper story. To the N. lay a *Garden*. A lower corridor, on the left side of which was a fine vestibule, leads N.E. to a room supposed to have been a *Triclinium*, commanding a fine view of Tempe, Tivoli, and the mountains. Hence we proceed to the S. (right), through a plantation, to the *Doric Peristyle* (Pl. 5), and to a large rectangular space known as the *Giardino*. Some fine mosaics (p. 302) were found in the adjoining rooms (*Triclinio*, Pl. 6). On the E. side of the Giardino is the *Œcus Corinthius* (Pl. 8), a hall the ends of which are occupied by large semicircular recesses. In front of the N. recess are two small fountain-basins. To the right is the *Basilica*, with 36 marble pillars and remains of a magnificent marble flooring. On the W. it is adjoined by a room with an exedra, in which is an elevated basis or platform; this is supposed to be the throne-room. — We now return to the Œcus Corinthius, and on quitting it turn to the right. The following rooms also belong to the state-apartments. Beyond an octagonal vestibule we enter the so-called *Piazza d'Oro*, a court surrounded with a colonnade of 68 columns, alternately of Oriental granite and cipollino, of which the bases alone are now *in situ*. The costly material of the decorations found here in the excavations of the 18th cent. gave rise to the name. On the S.E. side of the Piazza d'Oro is a room surmounted with a dome, with a semicircular apse, containing water-works and a fountain.

We now return to the Giardino, skirt its S. side, and follow the path leading to the S. past a handsome semicircular *Exedra* (Pl. 10), with a water-basin, to the *Quartiere dei Vigili*, an isolated lofty building supposed to have been occupied by soldiers or by imperial officials. Farther on is a

large block of buildings facing the W. We pass through a *Cryptoporticus* and enter a suite of rooms from which we overlook the *Stadium*. On leaving this building we proceed to the S. along the substructures. In the middle of the lower-lying space which they enclose are the *Thermæ*, with remains of tasteful stucco ornamentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially cut in the tufa rock. 'Canopus', says Strabo, 'is a town 120 stadia from Alexandria, named after the steersman of Menelaus, who is said to have died here, and containing a highly-revered temple of Serapis . . . . Troops of pilgrims descend the canal from Alexandria to celebrate the festivals of this goddess. The neighbourhood of the temple swarms day and night with men and women, who spend the time in their boats dancing and singing with the most unbridled merriment, or find accommodation in the town of Canopus beside the canal and there prosecute their orgies'. Hadrian constructed the canal, with the temple in the background, and also numerous small chambers, where he caused festivals to be celebrated in the Egyptian manner. At the end of the valley is a large and well-preserved recess, with a fountain, beyond which was a system of subterranean halls, terminating in a cella with a statue of Serapis. Many of the works of art in the Vatican (p. 307) were discovered here.

[The Canopus is the last part of the Villa usually visited by travellers. The more distant parts, to the S., now occupied by private owners, are more difficult to reach and to identify. About 4 min. from the Canopus, a square building with a modern tower (fine view) is known as the *Terre di Timone* (see lower part of Plan). To the S.E. lies the large rectangular *Academy*, a reproduction of the celebrated grove at Athens. Farther to the S.E. is the *Odeum*, with the remains of a stage and rows of seats. To the E. of the Odeum is a construction called the *Inferi*, supposed to be the *Tartarus* mentioned by Spartian. A ravine (*Valley of the Styx*), 220 yds. long and 20 yds. wide, ending in a large recess, is hewn in the tufa rock and connected with two subterranean passages. To the S. lies an extensive *Cryptoporticus*, in the form of a trapezium, about 330 yds. long and 110 yds. wide. Still farther to the S. are the ruins of an *Aqueduct*, and a colonnade supposed to be the *Lyceum*. The extensive ruins on the *Colle di S. Stefano*, to which the name of *Prytaneum* has been attached, perhaps belonged to a private villa. All these remains are much ruined.]

Returning from the Canopus and passing in front of the above-mentioned Thermæ, we reach a second series of *Baths*, not yet easily accessible. We then return to the Stoa Pœcile, pass through the door in the N. wall, and reach the cypress avenue leading to the exit. — On our way back we have an opportunity of enjoying the grateful shade of the grove below the Giardino (see Plan) and the view of Tivoli and the Vale of Tempe.

Tivoli lies about 1 hr's. walk (p. 377) above the Villa Adriana; ¼ hr. by tramway.

The tramway-line makes a wide curve to the S.E., ascends steeply through olive-groves past the station of (16½ M.) *Regresso*, and ends at the (18 M.) *Porta S. Croce*, the S.W. gate of the town. Close to the terminus is the *Giardino Garibaldi* (p. 376). From the gate we ascend through the town to the piazza to the W. of the Ponte Gregoriano, whence the Vicolo della Sibilla leads to the left to the temples, while the street crossing the bridge to the right leads to the waterfalls.

Tivoli. — **Hotels** (previous enquiry as to charges recommended). REGINA, in the Piazza del Plebiscito, clean, R. 2, L. ¼, A. ¼, B. 1, déj. 3, D. 5 (both incl. wine), pens. from 7, omn. ½ fr.; SIBILLA, beautifully situated near the temples, with view, also very fair, R., L., & A. 2½, B. 1, D. incl. wine 3½, pens. 6 fr.; ALB.-RIST. DELLE CASCATE, near the entrance to the waterfalls, with garden, well spoken of, R., L., & A. 2½, B. 1, déj. 3,

1. Ingresso alle cento camerelle.
2. Aedicula
3. Natatorium
4. Biblioteca
5. Peristilio dorico
6. Triclinio
7. Ospedale
8. Oecus Corinthius
9. Exedra verso Tempe.
10. Exedra del Giardino.
Tempe
Triclinio verso Tempe
Piazza d'oro
Giardino
Cortile della Bibliot.
Giardino
Basilica
Quartiere dei Vigili
Casa della guardia
Teatro Greco
Vendita dei biglietti
Sala dei filosofi
Cripto-portico
Stadio
Poikile
Terme
Termel.
Canopus
Torre di Timone
Aca-demia
VILLA ADRIANA.
1:5000
0 50 100 200 Metri.
Stazione
C. Leonino
C. Scanzano
C. Rosa
C. Sarbucci
C. Guardia
Villa Adriana
Piazza d'oro
Stadio
Inferi
Odeo
Ingresso
Venditta dei biglietti
C. Tumei
Ingresso antico della villa
Gallicano
Torre di Timone
Accademia
Cr. S. Stefano
Scala 1:25.000
0 100 200 300 400 500 600 700 800 900 1000 Metri.
Wagner & Debes Leipzig

Roma
Acqua Marcia
Villa di Quintilio Varo
169
Acqua Marcia
Via delle Cascatelle
Fiume Aniene
Cascatelle
Ponte dell' Acquoria
Villa di Mecenate
Tempio della Sibilla
Duomo
Ponte
Gregoriano
TIVOLI
Tempio del Colle
Villa d'Este
Pal. d'Este
S.M. Maggiore
Stazione del Tramway
Monast. di S. Anna
Porta S. Giovanni
Cappuccini
Via Valeria
Fiume Aniene
Cascatelle Grandi
Grande Cascata
Nuova Cascata
Via delle Cascatelle
Oliveto
Colonna
Porta S. Angelo
Oliveto de Angeli
Croce
M. Catillo
S. Antonio
Villa d'Orazio
Belvedere
S. Angelo
Castle
S. Rocco
Piazza di Pietra Catta
S. Andrea
Fiume Aniene
Stazione
Raderia del Ponte Valerio
Via Valeria
CONTORNI di TIVOLI.
1:12.500
100 50 0 100 200 300 400 500
Metri.
Geograph. Anstalt v. Wagner & Debes, Leipzig.
Salmona

D. 4, pens. 7, omn. 1/4 fr.; Roma, Via Santa Croce 5, with trattoria, R., L., & A. 2 1/2, déj. 2 1/2, D. 3 1/2 (both incl. wine), pens. 6-8 fr.; Pace, unpretending. — *Trattoria del Plebiscito*, near the Regina Hotel. — *Caffè d'Italia*, at the tramway-terminus.

Donkeys and Guides (superfluous) to the waterfalls 1 fr. (3-4 fr. are generally demanded at first). Beggars are numerous and importunate.

Tivoli (about 650 ft.), the *Tibur* of antiquity, existed, according to tradition, as a colony of the Siculi long before the foundation of Rome. In B.C. 380 Camillus subjugated Tibur along with Præneste, after which it formed a member of the league of the Latin towns allied with Rome. Hercules and Vesta were the deities chiefly revered at Tibur. Many of the Roman nobles of the Augustan age, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here; under Hadrian the splendour of the place attained its climax. In the middle ages it participated in the fate of Rome. In 1460 Pius II. founded the citadel on the ruins of the amphitheatre. The modern town (about 9700 inhab., including suburbs), has narrow streets lighted by electricity. Its situation is charming; but it is said to be somewhat damp and windy, especially in spring.

Those who arrive by rail enter the town by the *Porta S. Angelo* on the N.E., immediately to the left of which is an iron gate forming the usual (E.) entrance to the grounds at the waterfalls (see below; visitors entering here may quit the grounds by the gate near the temples, on the other side of the valley). — Straight on is the *Ponte Gregoriano*, spanning the river above the falls, leading to a small piazza, from which the main street runs to the left to the tramway-terminus (p. 374) and the Vicolo della Sibilla to the right to the Albergo Sibilla (on the right) and the temples.

The *Temple of the Sibyl, which stands in the court of the hotel, is called by some authorities a temple of *Vesta* or of *Hercules Saxanus*. It is a circular edifice, surrounded by an open colonnade of 18 Corinthian columns, 10 of which are preserved. This temple was used as a church in the middle ages, to which period the round niche in the interior belongs. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable view. [The ruins on the projecting rock to the right, were caused by an inundation in 1826, which carried away part of the village, and in consequence of which the Traforo Gregoriano was made; to the extreme left is the new waterfall; see below.] — Beyond the Alb. Sibilla is a small piazza with another fine old temple of oblong shape, with 4 Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*. Until 1884 it was incorporated with a church. An iron gate near it is the W. entrance to the grounds of the waterfalls, but it is open on Sun. only.

On week-days the only entrance to the **Waterfalls is by the iron gate on the other (E.) side between the Porta S. Angelo and the Ponte Gregoriano (see Plan, 'Ingresso'; admission 1/2 fr., Sun. free; guide see above). The path directly opposite the entrance leads

to the upper end of the *Traforo Gregoriano*, which consists of two shafts, 290 and 330 yds. long respectively, driven through the rock of Monte Catillo (p. 377) in 1826-35 by the engineer *Folchi*, to protect the town from inundations by providing a sufficient outlet for the Anio even in time of flood. Near it is an arch of an ancient bridge in 'opus reticulatum'. As, however, the cutting can only be entered from the lower end, visitors usually on entering turn at once to the left, pass (to the left again) through an archway below the road, and follow the margin of the valley, enjoying a view of the two temples on the left. We then reach a *Terrace* planted with olives, whence we obtain a charming view of the temple of the Sibyl, above us, and, below, of the New Waterfall (about 330 ft. high), by which the Anio emerges from the Traforo Gregoriano. Passing through a door, which a custodian opens (10-15 c.), we may proceed to the fall and the entrance of the two tunnels (see above; 372 paces long; the walk by the roaring stream is not recommended). — From the terrace we retrace our steps for a short distance, and then follow the footpath descending to the valley; to the left are some Roman substructures; halfway down, near some cypresses, a path diverges to the right, at first ascending a few steps and then descending to a *Platform* of masonry, immediately above the new fall. — We now return to the path, which descends at first in zigzags and afterwards in steps. We descend to the lowest point to which it leads, and finally mount a flight of stone steps, wet with spray, to the fantastically-shaped *Sirens' Grotto*. — From the grotto we return to the point where the paths cross, and ascend the path on the other side of the valley to a *Gallery* hewn in the rock, the entrance of which we observe some time before reaching it. At the end of the gallery the path again divides; the branch to the left leads across a wooden bridge to the *Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. — We now return to the gallery and follow the path to the left, ascending in zigzags to the above-mentioned exit near the temples, which is opened on weekdays for a fee of a few soldi.

The Villa d'Este, to the W. of the town, one of the finest of the Renaissance period, was laid out by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este. In the casino are frescoes by Fed. Zucchero and Muziano (damaged). The garden contains terraces, grottoes with cascades, densely-shaded avenues, magnificent groups of trees, and charming points of view. The villa is now a school and is rarely open to visitors.

The new **Giardino Garibaldi*, outside the Porta S. Croce, close to the tramway-station (p. 374) commands beautiful views of Rome and the Campagna and of the Villa d'Este.

We may either take the tramway from this point to Hadrian's Villa (p. 372) or walk thither (¾ hr.) by the Roman road issuing

Gerano-Subiaco
1:100.000
Kilom.
Engl. Miles
Tramvia

PALOMBARA
Infiorella
Palazzetto
S. Martino
Fornetto
S. Gerinana
S. Francesco
Carallina
Poggio Cesi
Monte Gennaro
Cle del Tesoro
Capriccia
Cappozetto
Marcellina
Casale
Ste Maria
Monticelli
Bulgarata
Cle Cigliano
Fonte Tilla
Casale Battista
Fontanile
Torre
Le Casette
Contea
Cappella
Quarto d'Mola
Staz.e di Montecelio
Cle Vitriano
Staz.e di Palombara
Castellaccio
Monte
Cle Lecinone
Sterpara
Panteino
Ruina
Rio dei Prati
Pte dei Prati
Cle Pastini
Cave di Travertino
Campo
Cacciarelli
Cle Piano
Staz.e S. Polo
Quintilolo
Le Fosse
Cle Campanella
Limpido
Pte delle Vigne
Casal Nuovo
Manicellute
Cas.le S. Angelo
Mte Catillo
(Mons Catillus)
TIVOLI
TIBUR
Cle Vescovo
Acqua Marcia
Valpitella
Pte Lucano
Pte dell'Acquoria
Cappuccini
Staz.e
Via Tiburtina
Barco
Arco di Travertino
Cle Leoncini
Rosalina
Greci
Bianchi
Mole dell'Oliva
Cesarino
Roma
R. degli Arci
Regresso

Licenza
Colleffranco
M.te Rotondo
M.te Marcone
Villa Sabina Horatii
Mad.a della Casa
C.le Casa Morale
C.le del Poetello
C.le Mandela
Cineto Romano
Rocca Giovane
(Templum Vacunæ)
M.te Pollietoso
Ost.a della Ferrata
Staz.e Cineto
Mandela
Torre
M.te Cervo
Arnaro
Vicovaro
(Varia)
S. Cosmato
Staz.e Mandela
C.le Ollori
Staz.e
Carignano
Saracinesco
Colle Cerruto
793
Sambuci
Colle Cimino
Castel Madama
La Selva
M.te Coubro
M.te Tobuco
Saxula
Empiglione
(Empulum)
Tratturo
Molini Empiglione
Civitiano
Libertà
La Rocchetta
C.le Colbone
Colle Pagliaro
Spina Santa
Gerano-Subiaco
1:100.000
Kilom.
Engl. Miles
Tramvia

from the *Porta del Colle*, the W. gate of the town. To the right, a short distance from the town is the erroneously named *Villa of Maecenas*, where an iron manufactory and the motors for the electric lighting of the town are now established. On the other side of the road is an ancient circular building, known by the curious name of *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the *Turcia*, or *Tossia* family. Farther on we pass, on the right, a road leading to the *Ponte dell' Acquoria* (see below), and then pass under the tramway-line to the cross-roads mentioned at p. 372.

If time permit a pleasant detour may be made by the *Via delle Cascatelle*, the road that issues to the left from the Porta S. Angelo (p. 375) and skirts the slopes above the right bank of the Anio, between fine olive-trees. It affords beautiful views of Tivoli and its waterfalls, especially from (3/4 M.) the first and (1/2 M. farther) the second terrace, whence also are seen the smaller waterfalls below the town, known as *Le Cascatelle*.

It is usual to turn here. Visitors who wish to proceed to Hadrian's Villa continue to follow the same road. About 1/4 M. farther, various ancient ruins, said to be the remains of a villa of Quintilius Varius, are seen near the small church of *S. Maria di Quintiliolo*. A '*Villa of Horace*', although the poet never had one at Tibur, is also pointed out by the guides. From S. Maria we cross the meadows between gnarled olive-trees, and in about 20 min. reach a road descending in a few minutes to the left to the *Ponte dell' Acquoria*, by which we cross the Anio. On the left bank we reach in a few min. (to the S.) the road to Hadrian's Villa (see above).

The summit of *Monte Catillo* (1140 ft.) may be reached in about 25 min. by following the steep path that ascends to the right from the Via delle Cascatelle a little way beyond the Porta S. Angelo. The top, which is marked by a cross, commands a beautiful view of the Campagna and the valley of the Anio.

From Tivoli to *Palestrina* viâ Ponte Lucano and Gallicano, see pp. 343, 382; viâ S. Gregorio and Poli, see p. 382.

The beautiful Road from Tivoli to Genazzano (about 18 1/2 M.; carr. in 3 1/4-4 hrs., comp. p. 371) quits the town by the *Porta S. Giovanni*, the S.E. gate, and after ascending the valley of the Anio for a short distance, enters that of the brook *Empiglione*. Beyond the *Ponte degli Arci*, by which we cross the brook, near some remains of the Acqua Claudia (to the left; p. 156), a road diverges on the left to *Castel Madama* (p. 378); and beyond *Ciciliano*, a village on the hill to the left, the road divides. The new carriage-road to the left runs viâ *Gerano* to *Canterano*, whence it is to be prolonged to *Subiaco* (p. 379). Our route leads straight on, ascending rapidly, viâ *Pisoniano* to *S. Vito* (2270 ft.), whence we descend once more, with a fine view of the Volscian Mts. and the valley of the Sacco, to Genazzano (p. 382).

From Tivoli to Subiaco.

25 M. Railway (continuation of line from Rome to Tivoli) to (11 M.) *Cineto Romano* in about 50 min. (fares 2 fr. 5, 1 fr. 40, 90 c.). Diligence thence twice a day to (14 M.) *Subiaco*, in connection with the trains in about 2 1/2 hrs. (fare 3 fr.). To Subiaco walkers should allow at least 4 hrs. — A pleasant route for carriages leads through the *Empiglione Valley* and

viâ *Gerano* to *Canterano* (see p. 377), but the final stage to Subiaco must be made on foot pending the completion of the road.

The railway-station of Tivoli lies outside the Porta S. Angelo (p. 375). The train follows the right bank of the *Anio*, to the left of the road, the ancient *Via Valeria*, and the *Acqua Marcia* (p. 345). Fine view of the green valley to the right. — 3 M. *S. Paolo de' Cavalieri;* the village (p. 371) lies on the hill, 2¼ M. to the left of the station. Two tunnels. — 5 M. *Castel Madama*; the conspicuous village (1460 ft.; 3100 inhab.) lies high up on the other bank of the Anio, 2¼ M. distant. — We now pass through another tunnel and cross to the left bank.

7 M. **Vicovaro.** The small town (1900 inhab.) is on the right bank of the Anio, ¾ M. distant. On the way to it we pass, on the left, the church of *S. Antonio*, with a portico of ancient columns. Just below the entrance to the town are some remains of the walls of *Varia*, the ancient town now represented by Vicovaro. The octagonal chapel of *S. Giacomo* is ascribed to a pupil of Brunelleschi.

Above Vicovaro opens the **Valley of the Licenza,** the ancient *Digentia* believed to be the spot in which lay the Sabine farm of Horace. The natural beauty of the valley would alone render it worth a visit, even apart from its classical associations. From Vicovaro we proceed in the direction of the (1½ M.) convent of *S. Rocco* (see below), situated on a hill. Where the road forks, a little on this side of the convent, we follow the branch leading back at an acute angle to the left. In about 2½ M., a little beyond a ruined cottage, we cross a small bridge. Rocca Giovine does not become visible till we are close upon it.

Rocca Giovine is a small village charmingly situated on a precipitous rock. An old inscription, formerly built into the Palazzo, refers to the restoration of a temple of *Victoria* by Vespasian. According to Varro, Victoria is identical with the Sabine *Vacuna*, and consequently Rocca Giovine is supposed to be the *Fanum Vacunae* of Horace (Epist. I. 14). A guide should be obtained to take us to the chapel of *Madonna delle Case* (see below), the *Colle del Poetello*, and the *Fonte degli Oratini*. These names refer to the villa of Horace, which more likely lay here, at the foot of *Monte Corrignaleto (Mons Lucretilis)*, than in the bottom of the valley near Licenza. The ancient remains are insignificant, but the views of the valley are beautiful. High up lies Civitella S. Paolo; below, on an isolated hill, the village of Licenza.

From Rocca Giovine we may proceed (with a guide; ½ fr.) viâ the Madonna delle Case to (1 hr.) **Licenza,** which derives its name from the stream skirting the base of the hill, the ancient *Digentia* ('me quotiens reficit gelidus Digentia rivus', Hor. Epist. I. 18, 104). We return by the road to the mill, cross the brook to the left, and follow a field-path to (1½ hr.) *Mandela*. Descent to the station ½ hr. more (see below).

Ascent of *Monte Gennaro* from Rocca Giovine, see p. 371.

Beyond Vicovaro we traverse a long tunnel, penetrating the rocky hill on which the convent of *S. Rocco* stands.

8¾ M. *Mandela;* the village (1600 ft.) lies on the hill to the N. Until lately it was known as *Cantalupo*, but it has resumed its ancient name ('rigosus frigore pagus', Hor. Epist. I. 18, 105).

11 M. *Cineto Romano*, near the *Osteria della Ferrata* (see left-hand top corner of the Map), the starting-point for the diligence to Subiaco. — Railway hence to Solmona, etc., see *Baedeker's Southern Italy*.

Vicovaro Tivoli
Sambuci
Ist. della Ferrata
Mola
Tivoli
Vigna della Corte
Mte San Fabrizio
Casaletto
Ara Vento
Rocca di Botte
Mass. Mariani
Tivoli Vecchio
Tivoli Nuovo
C. Cervia
Molo d'Arsoli
Sterparella
Cle Civitella
1172
Camerata nuova
Mte Croce
840
S. Nicola
Stad.a del Giglio
La Molettia
Cle della Volubrella
1287
Mte della Prugna
La Prugna
Anticoli
Corrado
S. Rocco
Lago di Lucia
Mola nuova
Camerata vecchia
Saracinesco
Rocca de' Sorci
S. Bartolomeo
Mola
Ste Maria de Monti
Marano
Equo
Ste Mad.e della Quercia
Mte Manarini
Mte Roffo
Cervara
1059
Mte S. Maria Portella
Campo Rotando
Piano di Conca
Pisciarello
Agosta
Paterno
Portelle
Colle Pisino
Fontanelle
Mte Castell'Amato
Costa Sole
1251
Parentigia
Cavignoli
la Maddalena
Pastini
Rocca di Mezzo
Barco
Obbio
Reimeri
Rovelle S. Elce

Colle Carbone
Fignozza
Cerreto Laziale
Colle Serra
Fratta
Il Canterano
Mad.a d. Angeli
Rocchare
Colle Affamedo
Valle Spadana
Fontana Lozzara
Marciana
Gerano
Casalattari
Valle Cava
Monte Orico
Capotarutto
Albucci
Col Alto
Campocciani
SUBIACO
SUBLAQUEUM
S. Angelo
Pte Piscarella
Murate
Antera
S. Primiano
Cerri Vecchi
Colle Nero
Valle Cava
Monara
S. Francesco
Rupe
Scolastica
S. Stefano
Tagliacozzo
Mad.a dell'Appello
C. Sbenello
Rocca S. Stefano
Pisoniano
Caputi
Valle Spina
Cesiati
Mte Casale
Il Calvario
Le Vaschiucce
Mad.a della Grazie
S. Marina
Prisia
Marecciani
Guiano
Le Cantarelle
Pertuso
Tulliano
Prata di Pisoniano
Vivaro
Carpinano
Affile
S. VITO
ROMANO
Bellegra
Monte Sanonte
Caricurello
Civitella
S. Maria
Torretta
Valle Preda
Il Cappellaci
Rojato
Cerquetta
Colle Cesa
Scarella
Colle Ambrosio
Serpentara
Acqua Calda
Mad.a delle Grazie
Canramica
Cicigliano / Tivoli
Anticoli / di Camp

Prenestina
Morignano
Olevano
Angela
Rocca di Cave
GENAZZANO
Mola di Bucco
Luntaro
Varano
S. Giuseppe
Mola di Gallo
F. Sacco
Taverna
Trifogli
Via antica Prenestina
Ponte d'Ocsino
Mola Casale
Ara Marmaro
Cave
Mt. Scalambra
Serrone
S. Rocco
Cadaguti
Geograph. Anst. v.
Kilom.
1:100.000
Paltano
Engl. Miles
Wagner & Debes, Leipzig

The Road to Subiaco (about 14 M.) ascends the valley of the Anio, passing *Roviano* (railway-station). On the opposite bank is *Anticoli*. Beyond Roviano the Via Valeria diverges to the left to Arsoli. The valley of the Anio now expands picturesquely, and again contracts at *Agosta*. To the left lies *Cervara*, on a lofty rock; on the right *Canterano* (p. 377) and *Rocca Canterano*. Subiaco, charmingly situated amidst wood and rock, now soon becomes visible.

Subiaco. — Albergo della Pernice, pens. 6 fr.; Locanda & Tratt. dell' Aniene, both good though unpretending. — *Carriage* with one horse to Olevano, including halt at the convent, about 8 fr. (bargain desirable).

Subiaco (1340 ft.) is a small town (6500 inhab.) of mediæval appearance, commanded by a castle which was formerly often occupied by the popes. It was the ancient *Sublaqueum*, situated in the territory of the Æqui, and is now the capital of the Comarca. It sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the '*Simbruina stagna*' of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the left side of the Anio, opposite the monastery of S. Scolastica, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning while dining here.

The environs are delightful, and the far-famed *Monasteries* (closed 12-3 p. m.) are very interesting. Guide unnecessary. The excursion takes about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of $^1/_2$ M. in length, and afterwards ascends the right bank of the Anio. About $^3/_4$ M. from the last houses of the suburb of S. Martino, before the road crosses the gorge by the lofty bridge, a path supported by masonry ascends to the left, passing several chapels, and leading to the ($^1/_4$ hr.) three —

*Monasteries of S. Scolastica. The first was founded in 530 by St. Benedict, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels *(Il Sagro Speco)*. The monastery was afterwards confirmed in its possessions by Gregory I. and his successors. In the 7th cent. it was destroyed, in 705 it was rebuilt, and it is now entirely modern. In 1052 a second monastery was erected, and a third was added in 1235 by the Abbot Landus. (If time is limited the monasteries should be visited in returning from S. Benedetto.)

The First Monastery (entrance to the right in the passage, beyond the anterior court) possesses a few antiquities; by the fountain a sarcophagus with Bacchic scenes, fine columns, etc., probably found during the erection of the building. The monastery formerly had a library containing valuable MSS. In 1465 the Germans Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Donatus, which was followed by Lactantius, Cicero, and Augustine (1467), of which copies are still preserved here (comp. p. 189).

The Second Monastery, dating from 1052, was afterwards rebuilt in the pointed style. The court contains a quaint relief and two mediæval inscriptions.

The Third Monastery, of 1235, has a fine Romanesque arcaded court with mosaics of the school of the Cosmati (p. lix).

The *Church of S. Scolastica*, originally founded by Benedict VII. in 975, was completely modernised in the 18th cent., and now contains nothing worthy of note, excepting some frescoes of 1426 in the chapel of S. Beda and fine carved choir-stalls.

An ascent of 25 min. from S. Scolastica brings us to *S. Benedetto*, or *Il Sagro Speco*, built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

The first corridor contains scenes from the lives of St. Benedict and his sister St. Scholastica, painted in 1466. We then descend to two chapels, adorned with paintings of the Madonna, Massacre of the Innocents, Portrait of Pope Innocent III., etc., which were executed in 1219 by the otherwise unknown master *Conxolus*. The grotto of St. Benedict *(il Sagro Speco)* contains the statue of the saint by Bernini (?). The walls are decorated with venerable paintings.

The Garden of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery in 1223.

Having returned to the high-road after visiting the monasteries, we may cross the Anio by the bridge, and return to the town by a footpath on the right.

By the high-road, which is mentioned at p. 383, Olevano is about 10 M. distant.

From Rome to Palestrina.

Railway (Rome and Naples line) to (23 M.) *Palestrina* in about $1^1/_4$ hr. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). The express trains do not stop at Palestrina.

The railway emerges from the city-walls to the left of the Porta Maggiore. On the right the arches of the Acqua Felice, which our line crosses near the Porta Furba (p. 345), afterwards running beside the imposing arches of the ancient Aqua Claudia (p. 156), some of which were used by Sixtus V. for his aqueduct. To the right are the tombs on the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 362) is a conspicuous object. At ($8^3/_4$ M.) *Ciampino* lines to Frascati (p. 362), to Terracina (p. 384), and to Nettuno (p. 399) diverge.

The line, gradually ascending, skirts the slopes of the Alban Mts. Above to the right, is *Monte Porzio* (p. 364). — 16 M. *Monte Compatri-Colonna.* Monte Compatri is a mountain-village, about $2^1/_4$ M. to the right of the station, on the high-road from Frascati to Palestrina (p. 364); Colonna occupies an isolated eminence in the plain. Between them lay the ancient town of *Labici* or *Labicum.*

The line now crosses the great depression between the Alban Mts. and the Sabine Mts., approaching the latter with fine views of both these ranges and of the Volscian Mts. in the foreground. — $21^1/_2$ M. *Zagarolo;* the village (5300 inhab.) lies $1^1/_2$ M. to the left of the station.

23 M. **Palestrina,** with the high-lying *Castel S. Pietro*, is con-

Tivoli
Sambuca
Colle Pagliaro
Monti Tiburtini
Monti Prenestini
Monti Lucretili
Monti Cornicolani
Monti Sabatini
Monti Albani
Monti Volsci
Mte Pagliaro
Mte di S. Gregorio
Spina Santa
Mte Cerella
Mte S. Angelo in Arcese
Mte Riboli
S. Gregorio
Guadagnolo
Mte Granato
Mte di Formi
S. Vittorino (Aesula)
Casape
Colle Mazzetta
Pisoniano
Cle Scansasacchi
Cle Sterparo
Cle Cavalette
Colle Fausti
Mte Colo
Poli (S. Pauli)
Cle Collacino
Colle Capoti
Mte Scalambrone
S. VITO
Mte Manno
GALLICANO (Pedum)
Colle Riserva
Capranica Prenestina
S. Rocco
Castel S. Pietro (ad Præneatina)
Rocca di Cave
Zagarolo (Bola)
PALESTRINA (PRAENESTE)
Cle Vedici
Cle Polombara
Pte Pero
GENAZZANO
Varano
Cave
Pal. Barberini
Pozzaglio
Geograph. Aust. v.
Segni
Valmontone
Kilom.
1:100.000
Engl. Miles
Wagner & Debes, Leipzig

spicuous from a considerable distance. The station is about $3^3/_4$ M. from the town, to which a diligence plies twice daily (7.15 a.m. and 5 p.m.) in about 1 hr. (fare $^1/_2$ fr.).

The small, closely-built town of *Palestrina* (5000 inhab.), with steep and dirty streets, lies most picturesquely on the hillside. Good accommodation is to be obtained at the unpretending inn of the *Vedova Anna Bernardini*, Via delle Concie 1 (about 5 fr. per day).

Palestrina, the Roman *Praeneste*, one of the most ancient towns in Italy, was captured by Camillus, B.C. 380, and was thenceforth subject to Rome. In the civil wars it was the chief arsenal of the younger Marius, and after a long siege was taken and destroyed by Sulla, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and it is extolled by Horace (Carm. iii, 4, 22) together with Tibur and Baiæ. A famous *Temple of Fortune* and an *Oracle* ('sortes Prænestinæ', Cic. Div. ii, 41) attracted numerous visitors. In the middle ages Palestrina was long the object of sanguinary conflicts between the powerful Colonnas and the popes, the result of which was the total destruction of the town in 1436. The territory was purchased in 1630 by the Barberini, who still own it. — The great composer *Giovanni Pierluigi da Palestrina*, who died in 1594 as director of the choir of St. Peter's, was born here in 1524.

The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, and occupied the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the Piazza Savoia near the cathedral, now converted into a wine-cellar, appear to have belonged to the second terrace. The *Grottini*, as the interior of these foundations is called, may be examined in the Barberini garden (in the Corso), but more conveniently in autumn than in spring, when they are often filled with water. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructures, and deserves a visit (fee $^1/_2$-1 fr.).

It contains a large *Mosaic*, probably executed in the reign of Domitian, representing scenes from the Nile, with numerous animals and figures in Egyptian and Greek costume.

The ancient **Walls* of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N., the best preserved, is reached viâ the Porta S. Francesco, while that to the S. may be well seen from the Porta delle Monache Farnesiane, connect the town with the citadel *(Arx)* on the summit of the hill, now *Castel S. Pietro*, consisting of a few poor houses. A somewhat fatiguing bridle-path ascends from the Palazzo Barberini in $^1/_2$ hr., for which, however, the noble prospect from the summit (2485 ft.) amply compensates. The vast Campagna, from which the odme of St. Peter's rises, is surveyed as far as the sea; to the right

rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application (1/2-1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.

The once extensive but now scanty ruins of the *Villa of Hadrian*, where the beautiful Antinous Braschi, in the Vatican (p. 299) was found, are near the church of *S. Maria della Villa*, 3/4 M. from the town. The excavations at Palestrina have always yielded a rich harvest; the so-called cistæ, or toilet-caskets (comp. p. 168), were almost all found here.

The distance from Palestrina to Tivoli by the high-road viâ *Gallicano*, *Passerano* (p. 343), and *Ponte Lucano* (p. 372) is about 15 M. — A pleasant expedition for a whole day (on foot or with donkey and driver) leads over the mountains to Tivoli; fatiguing foot-paths ascend from Palestrina viâ *Poli* and *Casape* to *S. Gregorio*, whence a road descends viâ *Gericomio* to Tivoli (p. 374).

From Palestrina to Subiaco viâ Olevano.

From Palestrina to Olevano, about 11 M., diligence thrice a week (Sun., Tues., & Thurs.; returning Mon., Wed., & Frid.) in 2 1/2 hrs., fare 2 1/2 fr.; one-horse carriage 13, two-horse 18-20 fr.). Walkers require 4 hrs. — Diligences from the station of *Valmontone* (p. 388) to Olevano: in summer twice, at other seasons once, daily (fare 1 1/2-2 fr.). Palestrina and Genazzano are not on the route of these vehicles. — From Olevano to Subiaco, about 9 1/2 M., a drive of 2 1/2, a walk of 4 hrs.

The road, which is a continuation of that from Rome, passes below Palestrina and runs towards the E.; it is interesting also for pedestrians. To the left, and before us, rise the Sabine Mts., to the right the Volscian, and behind us the Alban Mts. Beyond a seven-arched bridge across the *Fiume di Cave* we reach (2 M.) *Cave*, a small village belonging to the Colonnas, and then the church of the *Madonna del Campo*. Paliano (see below) on its lofty rock soon appears in the distance. About 2 M. beyond the church, the high-road bends to the left, but the carriage-road straight on is shorter. A road to Genazzano soon diverges to the left.

Genazzano (1225 ft.), a pleasant little town with 3900 inhab., is famed for its richly-endowed pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees in their picturesque costumes on festivals of the Virgin. — We may now return to the high-road, or proceed through the valley direct to Olevano by a picturesque, but rugged route.

From Genazzano to *Tivoli* viâ S. Vito and Pisoniano, see p. 377.

About 1/2 M. from the village the high-road rejoins the shorter route. Farther on it crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to (3 1/2 M.) Olevano, that to the right to the little town of *Paliano* (4000 inhab.). The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is.

Olēvano (**Alb. di Roma*, outside the town, R., L., & A. 1 3/4, D. 3, pens. 35 fr. per week), a mediæval place, containing traces of an ancient wall, with 3700 inhab., the property of the Borghese, lies

most picturesquely on the slope of a hill, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attraction. The top of the hill commanding the town affords a splendid *View, especially fine towards evening. To the right are visible the barren summits of the Sabine Mts., with Civitella, S. Vito, Capranica, and Rocca di Cave; then the narrow plain, bounded by the Alban and Volsican Mts. In the distance lies Vellētri. Nearer is Valmontone with its château; then Rocca Massima, Segni, and Paliano. Towards the S. stretches the valley of the Sacco, until lost to view. The town with its ruined castle forms a charming foreground. — The *Casa Baldi*, on the top, was formerly a well-known resort of artists (no rfmts.). — On the left of the road to Civitella (see below) 1¼ M. to the N. of Olevano, is the *Serpentara*, a fine grove of oaks, saved from destruction by the subscriptions of artists for that purpose and now the property of the German empire. Many artists have painted here.

From Olēvano to Subiaco (p. 379) three beautiful routes.

1. The high-road, which bends sharply to the right after about 2¼ M. (straight on is Civitella, see below, 1½ M.), is the shortest and most convenient (on foot 4¼ hrs., by carr. 2½ hrs.; no inn). Beyond the bridge over the Anio, ¼ hr. before Subiaco is reached, a path to the right diverges to the monasteries (p. 379).

2. The route viâ Civitella, Rocca S. Stefano, and S. Francesco, the most beautiful (5 hrs.), must, like the following, be traversed on foot, or on the back of a donkey (3 fr., and as much more to the attendant). By the above-mentioned road we reach *Civitella* in 1¼ hr., a poor village lying on an isolated peak in a barren, mountainous district. Owing to its secure situation it was inhabited even in ancient times, but its former name is unknown. The fragments of a fortification which commanded the narrow approach on the W. side, constructed of large masses of rock, are still visible. From the gate at the farther end of the village a beautiful view of the valleys and mountains towards Subiaco is enjoyed. Archæologists should not omit to follow the wall to the left from this gate (although a rough walk), in order to inspect the considerable remains of the very ancient wall, constructed of rough-hewn blocks, by which this, the less precipitous side of the mountain, was guarded. The path then leads by *S. Stefano* and *S. Francesco* into the valley of the Anio, and to Subiaco, a beautiful route the whole way.

3. The third route (5-6 hrs., guide necessary), the longest, and in some respects the most fatiguing, but also highly interesting, leads viâ *Rojate* and *Affile*. Rojate is a small village. Affile (2245 ft.), a place of more importance, boasts of a few relics of ancient walls and inscriptions. A little below this point we join the high-road (see above) to Subiaco.

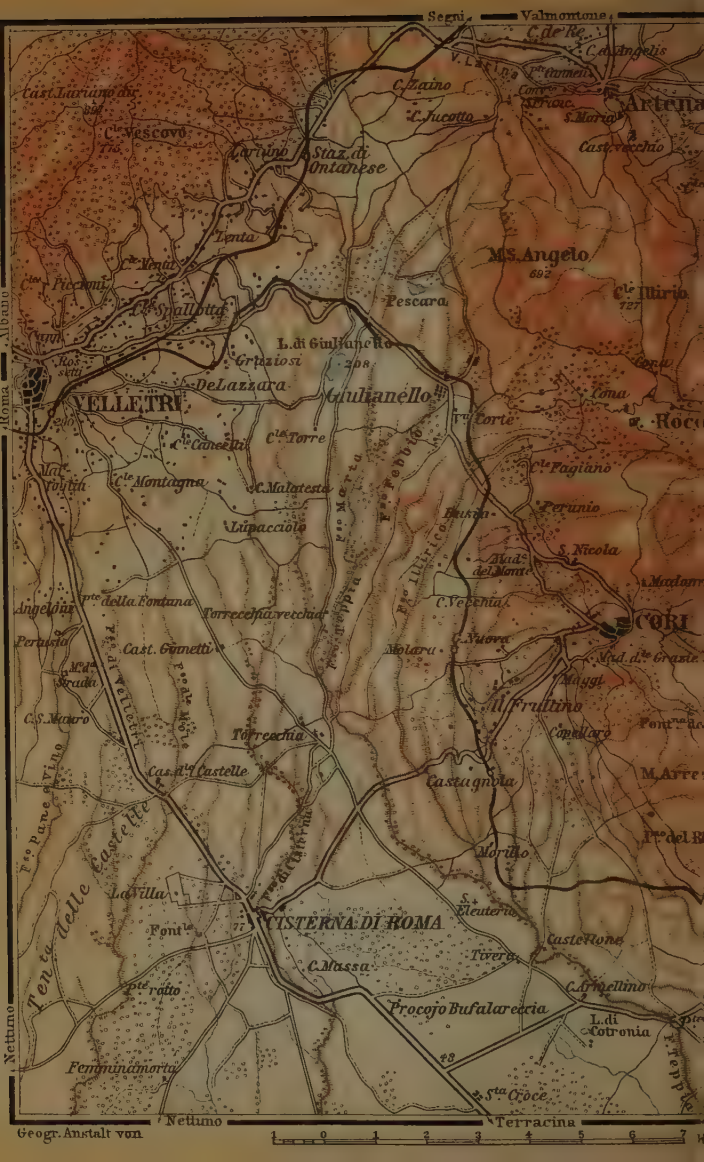
4. The Volscian Mountains.

The Volscian mountain-range, which attains an elevation of 5000 ft., is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea. This district was anciently the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. Hitherto these mountains have seldom been visited, partly on account of the poorness of the inns (except at Cori), and partly owing to their former reputation as a haunt of bandits.

Ninfa and *Norma* (p. 386) or *Segni* (p. 389) may be included in a single day's excursion from Rome; but the following plan is recommended to those who have more time at their disposal. 1st day: take the morning express to *Segni* station (p. 388), thence by diligence to the town, and in the afternoon go on by rail viâ *Velletri* (see below) to *Cori* (p. 385). 2nd day: Ride to *Norma* (p. 386) and *Ninfa* (not advisable in summer; p. 386), or by early train to *Ninfa*, and thence by foot-path to *Norma* and on by road to the station of *Sermoneta-Norma* (p. 386), whence take the train to *Terracina* (p. 388). 3rd day: In the morning visit *Monte Circello* (p. 388), and return to Rome in the afternoon (or proceed from *Cecchina*, see below, to the Alban Mts.). — Those who make the expedition in the reverse direction may go on from Segni to Naples, or from the stations of *Valmontone* (pp. 388, 332) or *Palestrina* include an excursion to the Sabine Mts.

From Rome to Terracina. — 76 M. Railway in about $4^3/_4$ hrs. (fares 13 fr. 80, 9 fr. 70, 6 fr. 25 c.; return-tickets comp. p. xv). — From Rome to ($8^3\ _4$ M.) *Ciampino*, see p. 380. — The railway, running at first to the S., skirts the W. slopes of the Alban Mts. To the left, above the town, on the mountain appears Rocca di Papa (p. 369); adjoining which on the right is Monte Cavo with the former monastery. We cross the Via Appia Nuova and the ancient Via Appia shortly before reaching ($10^1/_2$ M.) *Frattocchie* (p. 349). The train then passes through a cutting. To the left, on the olive-clad hill, appears Castel Gandolfo (p. 366), immediately beyond which Albano and Ariccia, connected by a long viaduct, are visible in the distance. 18 M. *Cecchina* (Rail. Restaurant) is the junction for the steam-tramway (left) to Albano (p. 365) and for the railway (right) to Nettuno (p. 399). — To the right, rising abruptly from the sea, is the *Monte Circello* (p. 388), and nearer us rise the Volscian Mts. — $20^1/_2$ M. *Città Lavinia*. The insignificant town lies $1^1/_2$ M. from the station, on a W. spur of the Alban Mts. It is the ancient *Lanuvium*, which was celebrated for its worship of Juno Sospita. A few remains of her temple were found in 1885. At the W. end of the town are considerable remains of the ancient walls, built of massive blocks of peperino, and also the pavement of a street skirting the walls. In the piazza, a sarcophagus and several fragments from tombs and villas in the neighbourhood.

26 M. **Velletri** (**Loc. Campana*, **Gallo*, each with a trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, was the home of the Octavian family to


Segni
Valmontone
C. de Re
C. di Angelis
V. Lariano
C. Zaino
C. Fucotto
Artena
S. Maria
Cast. Vecchio
C.te Vescovo
Staz. di Ontanese
Lenta
MS. Angelo
692
C.te Illirio
727
C.te Piccioni
C.te Spallotta
Pescara
L. di Giuliano Re
Grizziosi
208
De Lazzara
Giulianello
VELLETRI
Cona
Roc
C.te Corte
C.te Torre
C.te Montagna
C. Malatesta
C.te Fagliano
Perunio
Lupacciolo
S. Nicola
Madonna del Monte
Angelina
Ponte della Fontana
Torrecchia vecchia
C. Vecchia
CORI
Perazza
Cast. Gimetti
Molara
Nuova
Madonna delle Grazie
Maggi
Il Fruttino
C.S. Marco
Torrecchia
Capellaro
Castagnola
M. Arre
Marillo
La Villa
S. Eleuterio
CISTERNA DI ROMA
Castellone
Tivera
C. Massa
C. Torrellino
Procojo Bufalareccia
L. di Cotronia
Femminamorta
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Terracina
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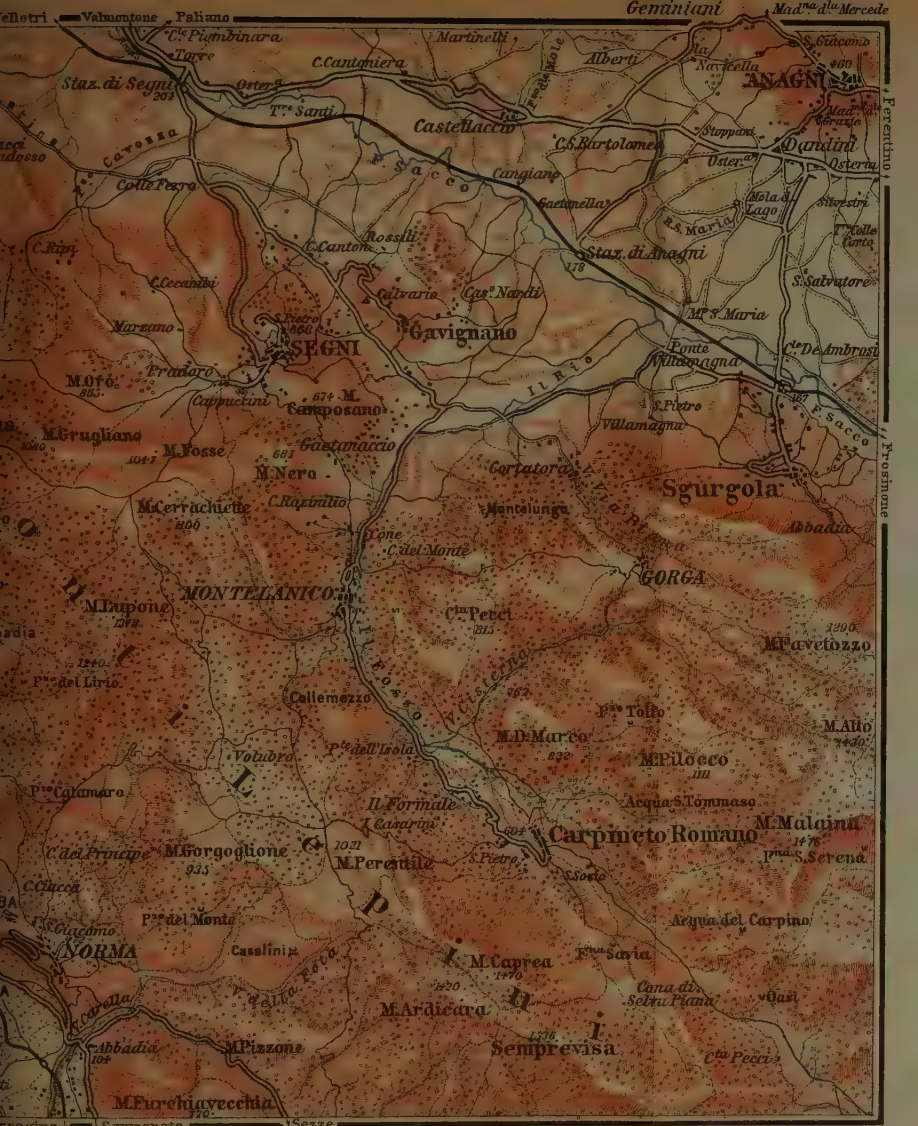
Velletri
Valmontone
Paliano
Geminiani
Mad.na d.lla Mercede
C.te Piombinara
Torre
Martinelli
C.Cantoniera
Alberti
Ia
Navicella
S.Giacomo
460
Staz. di Segni
Oster.a
T.re Santi
ANAGNI
Mad.na
Mercede
Castellaccio
Stoppani
Osteria
Cavona
C.S.Bartolomeo
Osteria
Colle Pezzo
Cangiano
Gaetanella
Mola di Lago
Sitestri
R.S. Maria
T.re Colle Canto
C.Rizi
C.Cantoni
Rossilli
Staz. di Anagni
178
C.Cecanibi
Calvario
Cas.e Nardi
S.Salvatore
Pozzo
Marzano
Gavignano
SEGNI
M.te S.Maria
Ponte Villamagna
C.te De Ambrosi
M.Oto
Pradaro
Cappuccini
674 M.
Camposano
S.Pietro
Villamagna
M.Grugliano
M.Fosse
Castaniaccio
M.Nero
Cortatora
Sgurgola
M.Cerrachiette
C.Razzullo
Montelunga
Abbadia
Cone
C.del Monte
GORGA
MONTELANICO
M.Lupone
C.le Pecci
M.Pavetozzo
P.te del Lirio
Callemezzo
P.te Tolto
M.Alto
M.D.Marco
Volubro
P.te dell'Isola
M.Pilocco
P.te Calamaro
Il Formale
Acqua S.Tommaso
M.Malaina
C.del Principe
M.Gorgoglione
M.Perenille
S.Pietro
Carpineto Romano
I.me S.Serena
C.Cucca
S.Sorio
P.te del Monte
Acqua del Carpino
S.Giacomo
NORMA
Casalini
M.Caprea
F.na Savia
Cona di Selva Piana
Oasi
M.Ardicaro
Abbadia
M.Pizzone
Semprevisa
C.le Pecci
M.Turchia vecchia
Sermoneta
Sezze
: 150.000
Engl. Miles
Wagner & Debes, Leipzig.

which Augustus belonged. The town (13,500 inhab. including suburbs), the seat of the bishop of Ostia, famous for its wine, lies picturesquely on a spur of the Monte Artemisio, 1/4 M. from the station. The loggia of the *Palazzo Lancellotti*, in the piazza, commands an extensive view. In 1883 a column of victory was erected in the new cemetery, where Garibaldi successfully encountered the Neapolitan troops on May 19th, 1849.

Velletri is the starting-point for the ascents of the *Monte Artemisio* (2665 ft.; 2 hrs. with guide) and the **Monte Algido* (2925 ft.; 3-4 hrs. with guide, or a little less from the station of *Ontanese*, see below), the two highest summits in the E. Alban Mts. On the summit of Monte Algido (extensive view) are the remains of ancient fortifications and of a mediæval fort belonging to the Colonnas.

From Velletri to Segni, 15 M., railway (three trains daily). — The line turns to the N.E. and at (5 M.) *Ontanese* intersects the depression between the Alban and the Volscian Mts. — 10 M. *Artena;* the village lies 1 1/4 M. to the S. on the slope of the Volscian Mts. We now descend the valley of the *Sacco* to (15 M.) Segni (p. 389).

The railway beyond Velletri traverses a dreary plain. To the right lies the *Lago di Giulianello*, an extinct crater. — 33 M. *Giulianello-Rocca*, the station for the poor village of *Giulianello* to the right and the village of *Rocca Massima* in the Volscian Mts. to the left. The line now runs along the W. slope of the Volscian Mts.

36 1/2 M. **Cori.** — The *Station* is about 3 M. below the town (diligences). — Locanda di Filippuccio, at the gate, poor; Albergo dell' Unione, farther up, better. — *Guide*, to save time, 1/2-1 fr. — Two *Horses* to Norma and Ninfa, with mounted guide, about 12 fr.

Cori is the ancient *Cora*, which claimed to have been founded by the Trojan Dardanus or by Coras and was at an early period a member of the Latin League. Even in antiquity it consisted of an upper and a lower town. The remains of the ancient walls, constructed of huge polygonal blocks, are still considerable. During the empire it still prospered, but its name afterwards fell into oblivion. In the early part of the middle ages it seems to have been wholly deserted, but in the 13th cent. it was rebuilt by the Conti di Segni and fortified with a wall, the greater part of which is still extant. Pop. 5500. Tobacco is largely cultivated in the neighbourhood.

From the piazza, in which the road from the station debouches, the 'Via Pelasga', skirting a portion of the ancient wall, ascends to the upper town. Following this, we reach first the church of *S. Oliva*, which is built on ancient foundations and possesses antique columns and two-storied cloisters. Beside the church is a fragment of the ancient wall in unusually good preservation; and farther up some scantier remains. Adjoining the church of *S. Pietro* is the portico of a **Temple*, generally called the *Temple of Hercules*, but perhaps dedicated to the three Capitoline deities, Jupiter, Juno, and Minerva. The statue of Minerva which now adorns the fountain in the Palace of the Senators in Rome (p. 201), and which has been restored as Roma, is believed to have been found here. The

cella of the temple is incorporated with the church of S. Pietro; but 8 Doric columns, with a frieze of travertine bearing traces of stucco decoration, are preserved. The inscription above the door of the cella, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Beautiful view hence over the town towards the sea, and of the plain with the isolated Monte Circello (p. 388). Within the church (opened on application; 25 c.) is an ancient marble urn, used as a font.

We now descend to the Via S. Salvatore, where two admirably executed **Corinthian Columns* are still standing. On the epistyle above is part of the ancient inscription, and another part is preserved in a fragment built into the wall of the Casa Moroni. From these it appears that the columns belonged to a *Temple of Castor and Pollux*. They probably were the two in the centre of the six columns which seen to have stood in front of the temple. — Still lower down, in the Vicolo di Pozzo Dorico and the Piazza Pizzitonico, are the remains of the substructures of some large cisterns.

Near the *Porta Ninfesina* is another large fragment of the earliest polygonal wall. Outside the gate is a deep ravine, spanned by the ancient *Ponte della Catena*, constructed of blocks of tufa. The solidity of the arch with its double layers of masonry is best appreciated when surveyed from below.

Picturesque but difficult paths, generally skirting the steep slopes, lead over the mountains from Cori to *Norba* (see below), which may also be reached on horseback in about 3 hrs.

The railway beyond Cori enters the *Pontine Marshes* (Paludi Pontine), now mostly reclaimed for the plough, which stretch between the mountains and the coast with a breadth varying from 6 to 11 M.; their greatest length is about 80 M., between Nettuno and Terracina. — 38 M. *Cisterna;* the village lies 3 M. to the W.

43½ M. **Ninfa,** the station for the remains of the mediæval town of that name. The ivy clad **Ruins* lie to the W. of the station on the road from Velletri to Sezze. They date mainly from the 12th and 13th cent. and include a palace, a monastery, a church with faded frescoes, and several streets. The marshy surroundings were the cause of its abandonment; and in summer the malaria makes a visit to Ninfa unadvisable, while the crops also render a closer investigation of the ruins impracticable.

Steep footpaths ascend direct from Ninfa to (¾ hr.) *Norma.*

45½ M. **Sermoneta-Norma.** *Sermoneta*, a little town (2100 inhab.) to the S.E., has an ancient castle belonging to the Cætani, who derive their ducal title from it. *Norma* (1550 ft.; tolerable locanda) is a small mountain-village, to which a steep road with many windings ascends, passing the abbey-church of *Valvisciolo* (13th cent.), at the end of the Val Carella. About ¾ M. to the N.W. of Norma, on the mountain-path leading to Cori are the ruins of *Norba*, which became a Latin colony, B.C. 492, and was captured and de-

stroyed by the troops of Sulla during the civil wars. The well-preserved wall, in the polygonal style, was 1½ M. in circumference, and several towers and a gateway are still traceable. Outside the town is a detached acropolis, approached by flights of steps.

Fatiguing mountain-paths lead from Norma to *Montelanico* (p. 388) in about 4 hrs'. ride, and to (8 M.) *Carpineto* (p. 388) in 4-5 hrs. (horse and guide about 5 fr.).

The railway skirts the slopes of *Monte Carbolino*. On the hill to the left appears Sermoneta (p. 386).

52 M. **Sezze** (*Locanda Nazionale*, in the piazza, unpretending), a town of 6300 inhab., with the surname *Romano*, is the ancient *Setia* of the Volscians, a Roman colony after 382 B.C., and frequently mentioned in the Italian wars up to the time of Sulla. Under the empire its name was remembered only on account of its wine, which Augustus preferred even to Falernian. Considerable remains of its ancient walls have been preserved; they are built of massive polygonal blocks, but with more attention to horizontal courses than was the case at Cori. The rough rusticated work here is an unusual feature in ancient town-walls, which in most other examples are carefully smoothed. A massive substructure in the same style, below (to the right) the entrance of the town, has been arbitrarily named *Tempio di Saturno*.

As the train proceeds we have on the right the streamlet *Uffente*, the ancient *Ufens*, and on the left the slopes of *Monte Trevi* (1000 ft.). On the summit of the latter are the ruins of a town destroyed in the 16th cent. by the inhabitants of Sezze.

61 M. **Piperno** (*Locanda della Rosetta*, tolerable), a town with 5000 inhab., was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*, remains of which may be seen on the road to Frosinone, near the streamlet Amaseno. The *Cathedral*, in the picturesque piazza, was built in 1283 and modernised in the interior in 1782.

Carpineto (p. 388) may be reached in 4-5 hrs. from Piperno by a path over the mountains. — From Piperno to *Frosinone*, diligence in 3½ hrs. (fare 2½ fr.), starting in the morning; see *Baedeker's Southern Italy*.

The railway crosses the streamlet *Amaseno;* picturesque view on the left of the Amaseno valley, with its heights crowned with ancient castles and villages: *Rocca Gorga*, *Maenza*, *Prossedi*, and *Roccasecca*.

64 M. *Sonnino* (3200 inhab.) was formerly noted for the picturesque costume of its women and for the audacity of the brigands.

About 1 M. from the station of Sonnino lies the Cistercian convent of Fossanuova, where St. Thomas Aquinas died in 1274 while on his way to the Council of Lyons. The convent-church, built about 1225, with rectangular choir and a rectangular tower over the crossing, is one of the earliest examples of Italian Gothic. It has recently been restored. The cloisters, chapter-house, and refectory are also interesting. One of the rooms contains a relief of St. Thomas Aquinas, by *Bernini*.

The line turns to the S. 69 M. *Frasso*. On the slope of *Monte Leano* (2220 ft.) to the left, once lay the ancient shrine of Feronia. The

line here joins the ancient *Via Appia* which intersects the Pontine Marshes in a straight line from Cisterna (p. 386).

75½ M. **Terracina.** — Hotels. *Alb. Reale, at the S. end of the town, with a view of the sea at the back, R., L., & A. 1¼ fr.; Locanda Nazionale, in the piazza, less pretending.

Terracina (6300 inhab.), situated conspicuously on a rocky eminence (Hor. Sat. I, 5, 26), the *Anxur* of the ancient Volscians and the *Tarracina* of the Romans, is the seat of an ancient bishopric, and is the natural frontier town between Central and Southern Italy. The new quarter on the sea, constructed by Pope Pius VI., contains little of interest. The old town is built on the slope of the hill. Here in a large square, the ancient forum, rises the Cattedrale S. Caesareo, on the site of a *Temple of Roma and Augustus*. In the vestibule and beneath the canopy in the interior are fine ancient columns. The campanile (ascended by 91 steps) commands an extensive prospect. The so-called Palace of Theodoric (built about 500), on the summit of the hill, may be reached in ¾ hr. from the cathedral by passing under the archway to the right of the latter, following the ancient road for a short distance, then to the right by a gap in the wall encircling the olive-plantations, and through the latter along the dividing wall. The corridor on the S. side of the palace commands a splendid view of the Monte Circello and the Pontine islands, and of the plain as far as the Alban Mts.

A good path leads along the shore in 3-4 hrs. from Terracina to the **Promontorio Circeo** or *Monte Circello* (1030 ft.), the *Circeii* of the ancients, the traditional site of the palace and grave of the sorceress Circe described by Homer. It is an isolated limestone rock. Rustic accommodation may be obtained at *S. Felice*. On the hill are ruins of the ancient town of *Circeii*, which still existed in Cicero's time, and on the summit are the remains of a *Temple of Circe*. The extensive view from the top includes the dome of St. Peter's on the N., and Vesuvius, Ischia, and Capri on the S.E.

From Terracina to Formia and Gaeta (railway under construction), see *Baedeker's Southern Italy*.

From Rome to Segni. — 33½ M., Railway (Rome and Naples line) in 1¼-1¾ hr. (fares, 6 fr. 15, 4 fr. 30, 2 fr. 75 c.; express 6 fr. 75, 4 fr. 70 c.). — From Rome to *Palestrina*, see p. 380. — 26½ M. *Labico*, formerly *Lugnano*, the recent change of name being due to an erroneous identification of the place with the ancient Labici (p. 380). — 28½ M. *Valmontone* a small town (3700 inhab.), with a handsome château belonging to the Doria-Pamphilj, on an isolated volcanic cone, is the starting-point of the diligence to Olevano (p. 382). Farther on the line skirts the streamlet *Sacco*.

33½ M. *Segni*, where the line to Velletri (p. 385) joins our line. Diligences ply from the station to the town (fare 1 fr.) in connection with all trains.

A diligence also plies from the station viâ (8¾ M.) *Montelanico* (1000 ft.; hence to Norma, see p. 386) to (14 M.) *Carpineto* (no inn), a small town (3700 inhab.) with several old Gothic churches, the birthplace of Leo XIII. From Carpineto to *Norma*, see p. 386; to *Piperno*, see p. 387.

From the station we take about 2 hrs. to ascend to the town. We skirt the slopes of the mountains enclosing the valley of the Sacco; to the left, on a solitary hill below us, is the picturesque *Gavignano*, the birthplace of Innocent III. The remains of the old walls of Segni and the Porta Sarracinesca come into sight on the height rising above a lateral valley to the left.

Segni (2190 ft.; *Loc. di Ulisse Colagiacomo*), the ancient *Signia*, said to have been colonised by the Romans under Tarquinius Priscus, lies on a mountain-slope (rising to a height of 2300 ft.), in a secure position, with fine views of the valley and the towns of the Hernici. The present town (6000 inhab.) occupies the lower half of the old site.

Ascending through the streets, we reach above the town the church of *S. Pietro*, on the foundations of an ancient temple, the walls of which consist of rectangular blocks of tufa, with two courses of polygonal masses of limestone below. A cistern near the church is also of the Roman epoch. The **Town Walls*, in the polygonal style, $1^1/_4$ M. in circumference, are to a great extent well preserved. From S. Pietro we follow an easy path to the summit of the hill, which is indicated by a cross; fine view of the town and the valley of the Sacco. Hence we follow the wall, passing a small sally-port at the N. angle, to the half-buried *Porta in Lucino*. Farther on, on the slope of the N.W. spur, is the curious *Porta Sarracinesca*, apparently built before the discovery of the arch principle, as a substitute for which the lateral walls gradually approach until they meet at an angle. From this point we may follow the footpath along the slope, which passes a large washing-bench and descends to the lower gate.

The station of Segni is 4-5 M. from Anagni. Regarding this and other towns of the Hernici, and for the continuation of the railway, see *Baedeker's Southern Italy*.

5. Etruscan Towns.

That part of the Roman Campagna which extends N. from the Tiber to the Ciminian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty Veii, B.C. 396, mainly contributed to effect this memorable change. Excursions are frequently made to the remains of the Etruscan tombs at Cerveteri and Veii. Malaria is unfortunately very prevalent throughout this whole district.

Veii.

An excursion to *Veii* takes one day (carr. there and back about 25 fr.). Until the railway to *Bracciano* is opened, pedestrians should drive at least as far as the Tomba di Nerone ($4^1/_2$ M., fiacre 4 fr.), or avail themselves of the Bracciano vetturino (p. 391) to La Storta ($8^1/_2$ M.). Provisions for the journey should be brought, as the tavern at Isola is extremely poor.

From Rome to the *Ponte Molle*, see p. 327 et seq. By the Osteria, where the Via Flaminia diverges to the right, we follow the Via Cassia, gradually ascending to the left. The district is desolate, but

fine views are enjoyed of the Alban and Sabine Mts. and Mt. Soracte. About 4½ M. from Rome, on a dilapidated pedestal to the left, stands a sarcophagus, erroneously called the *Tomb of Nero*. The long inscription (at the back, facing the ancient road) expressly records that the monument, which dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to the memory of her father P. Vibius Marianus and her mother Regina Maxima. — An ancient route, shorter than the modern, diverges here to the right to Veii, but as it is not easily traced the high-road is preferable.

8½ M. *La Storta* (Inn), anciently the last post-station on the route from the N. to Rome. About ½ M. beyond La Storta the Via Clodia diverges to the left to Bracciano (p. 392). We remain however on the Via Cassia, to the right. At the next fork (1 M.), the branch straight on leads to *Sutri* and *Ronciglione* (comp. pp. 77, 76); that on the right (which we follow) to *Isola Farnese;* ½ M. farther on we take the road to the right, that on the left leading to *Formello*.

Isola Farnese, a poor village, belonging to the Rospigliosi, numbering about 100 inhab., owes its foundation in the middle ages to the security of its site. We engage a guide here (1-1½ fr., bargaining necessary) to conduct us to the site of **Veii**, which is interesting and picturesque; but the ruins are scanty.

Veii was one of the most powerful of the Etruscan cities. After contests protracted for centuries, which at first centred round *Fidenae* (p. 339), the frontier-stronghold of the Etruscans on the S. bank of the Tiber, and after manifold vicissitudes and a long siege, the city was taken by Camillus in B.C. 396. Its circumference, which may still be traced, was 5½ M. After its capture it fell to decay, and was repeopled by Cæsar with Romans; but this colony scarcely occupied one-third of the former area. Excavations here have led to the discovery of inscriptions, statues, and the columns mentioned at p. 162.

The ancient site of the city was a triangle between two brooks, which united with each other farther down, *viz.* the *Fosso dell' Isola*, washing the N.E. base of the hill of Isola, and the *Fosso di Formello* or *di Valchetta* (the ancient *Cremera*), flowing from N. to S. The ancient citadel *(Arx)*, now the *Piazza d'Armi* or *Cittadella*, occupies a separate plateau at the confluence of the brooks, connected with the site of the town by a narrow isthmus only.

A visit to the principal points takes 2-3 hrs. We descend from Isola to the N.W. to the Fosso dell' Isola, which forms a pretty waterfall beside the mill *(molino)*. — Thence we proceed to the *Ponte Sodo*, a tunnel hewn in the rock, through which flows the Fosso di Formello. Then to the *Grotta Campana*, a rock-tomb discovered in 1842, with two interior chambers, the wall-paintings in which date from a high antiquity. The skeletons which were found on the benches when the tomb was opened rapidly crumbled into dust on the admission of air. A few remains of armour and clay vessels are still extant. — We now recross the Fosso di Formello to the *Porta Spezieria* (drug-shop), with remains of a columbarium, the recesses of which explain the name. On the hill

above are some singularly well-preserved remains of the fortifications, a gate, and a street paved with lava. — We may either follow the hill or the valley of the Fosso di Formello to the S. to the above-mentioned *Piazza d'Armi*, which commands a fine view. To the N. is the conspicuous *Tumulus of Vaccareccia*, crowned with battlements. — We return from the piazza to Isola, in the rocks near the entrance to which are numerous sepulchral niches.

Walkers may descend the valley of the Cremera from the Piazza d'Armi and in about 2 hrs. strike the *Via Flaminia* (p. 335), about 6 M. from Rome. The camp of the Fabii, whose whole family was destroyed by the Veientines, lay about 1½ M. from the Piazza d'Armi.

Bracciano.

24½ M. from Rome. Pending the opening of the railway from Rome to Bracciano, a *Vetturino* plies twice daily from the Piazza of the Pantheon, in 5-6 hrs. (fare 3-4 fr.), returning next day (enquire at the tobacconist's in the Piazza Maddalena, where also carriages may be hired, 20 fr.). By starting with the first vetturino, a visit to *Galera* may be included with this excursion, in time to go on with the afternoon vetturino (a distinct agreement to this effect must be made beforehand). Provisions should be taken as there is no inn at Galera. — In May and June, the bathing-season at Vicarello, the traffic is brisker. — Bracciano is 9½ M. from Cerveteri (p. 392).

Beyond *La Storta* (p. 390) we follow the *Via Clodia*, the old pavement of which is seen at intervals. On the roadside is the entrance to the subterranean conduit of the *Acqua Paola* (p. 321), which descends from the lake of Bracciano. On the left, about 5 M. from La Storta, appears the church of *S. Maria di Cesareo*; ½ M. farther is the *Osteria Nuova*.

Visitors to Galera leave the carriage here, and follow the footpath leading to the left towards several large farms. At the point where the tower of the above-mentioned church comes in sight, we quit the path and traverse the meadows to the (5 min.) *Arrone* (see below), which we cross by a wooden bridge. We then ascend to the left to the ruins of Galera. This town sprang up in the middle ages near the ancient *Careiae*, and was at first governed by powerful nobles; in 1226-1670 it belonged to the Orsini. At the beginning of the present century the inhabitants were driven from the place by malaria. It stands on an abrupt tufa-rock, around which flows the *Arrone*, the outlet of the Lake of Bracciano. The walls are of the 11th and 15th centuries. Two churches with their towers, the palace of the Orsini, and many houses are recognizable, all densely overgrown with ivy and creepers.

Beyond the Osteria Nuova the *Arrone* is soon reached. A road to the right then diverges to Anguillara (p. 392). The country continues dreary. About 3 M. before Bracciano is reached, the *Lake of Bracciano* becomes visible, with *Trevignano* and *Rocca Romana*, the highest point (2020 ft.) of the surrounding range of hills. The beautiful lake, the *Lacus Sabatinus* of antiquity, is 20 M. in circumference, and lies nearly 500 ft. above the sea-level. Its circular form and the heights encircling it indicate that it was once a crater. It is famed for its eels and abundance of fish, and the slopes are well-cultivated, the upper parts being wooded, but malaria is prevalent.

Near Bracciano the road divides: the upper branch, to the left, leads to the Capuchin monastery; the other to the right, to the town.

Bracciano *(Loc. Sabatio,* R. 1 fr., good; *Alb. della Posta),* a modern town with 2200 inhab., has several iron-works in the vicinity. The **Castle*, erected by the Orsini in the 15th cent., now the property of Prince Odescalchi, is very interesting, and its towers and fortifications convey a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott in 1832 far more powerfully than the ruins of antiquity. The interior, with its fine court, is being restored. The view from the tower, extending over the beautiful lake to Trevignano and Anguillara, with Soracte and the Sabine Mts. in the background, is remarkably fine.

A pleasant excursion may be made from Bracciano to *Trevignano* (6 M.). The road skirts the lake. After 1¾ M. a path ascends to the left to the (¼ hr.) old church of the martyrs SS. Marco, Marciano, and Liberato, erected, as the inscription states, on the site of an ancient villa named *Pausilypon*, and affording a fine view. In the vicinity stood *Forum Clodii*, from which inscriptions and other relics are preserved. Pedestrians may regain the road to Vicarello by another forest-path. — **Vicarello** is 4 M. from Bracciano. The baths, ¾ M. from the road, with a hot sulphureous spring, are the *Aquae Apollinares* of antiquity. A proof of the estimation in which they were held was afforded in 1852 by the discovery of great numbers of coins and votive offerings, most of which are now in the Museo Kircheriano (p. 167; others in the Vatican, p. 309). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. — By the road are seen many remains of 'opus reticulatum', belonging to villas of the imperial epoch. *Trevignano*, occupying the site of the Etruscan town of *Sabate*, which fell early into oblivion, formerly the property of the Orsini, now that of the Del Drago, is a poor village. Roman remains very scanty. In the principal church two pictures of the school of Perugino. The ruined castle above the village commands a fine view; its destruction was due to Cæsar Borgia.

A bridle-path leads hence in 1½ hr. to *Sutri* (p. 76), another in about 3 hrs. to *Anguillara*, the ancestral seat of the once powerful counts of that name, on the S.E. bank of the lake. If the wind be favourable it is preferable to cross the lake from Trevignano by boat. From Anguillara to Bracciano an uninteresting route of 6-6½ M.

Cære.

Cerveteri, the ancient *Caere*, may be visited from Rome in one day. The first train should be taken as far as Palo (p. 8; express in 1 hr., fares 6 fr., 4 fr. 20 c.; slow train in 1¾ hr., 5 fr. 45, 3 fr. 80, 2 fr. 45 c.); thence in 1¼ hr. to Cerveteri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the afternoon train. At Palo a carriage may be obtained from the coach-hirer Francescone.

It is necessary to inform the Sindaco of Cerveteri of the intended visit a day or two beforehand, as otherwise the custodian with the key may not be forthcoming. — After two or three days of rain the graves are filled with water.

Cerveteri (**Café-Restaurant*, near the gate, moderate; the landlord provides guides and carriages to the tombs), the *Caere* of antiquity, originally named *Agylla* (Phœnician, 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgos* (S. Severa, p. 7) and *Alsium* (Palo). At the same time it always maintained friendly relations with Rome, and in B.C. 351 it was incor-

porated with the Roman state. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th cent., at the beginning of which it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri*. A number of them, at an uncertain date, afterwards returned to Cære Vetere, whence the name *Cerveteri*. The present town (600 inhab.), belonging to the Ruspoli, occupies but a small part of the site of the ancient city, which was 3 M. in circumference. Numerous tombs have been discovered here since 1829. In the middle ages Cerveteri was surrounded with a battlemented wall, and had, as now, only one entrance. Part of the walls and several towers are still well preserved and give a picturesque air to the town, especially on the N.E. side, where the old baronial château is situated.

The only point of interest for the tourist is the NECROPOLIS, which may be visited in 3-4 hrs., with a guide (see p. 392; 1 pers. 2 fr., 2 pers. 3 fr., a party in proportion). Some of the tombs are clustered together and hewn in the rock, while others stand alone in conical mounds or tumuli. They are not nearly so well preserved as those of Corneto (p. 6), and hardly a trace of painting remains. Most of them lie on the hill opposite the town, and separated from it by a gorge. The more important tombs are those marked No. 5, 6, and 7, below.

1. GROTTA DELLE SEDIE E SCUDI, so called from two seats and several shields hewn in the rock, consists of an ante-room and five chambers. 2. GROTTA DEL TRICLINIO, with faded paintings representing a banquet. 3. GROTTA DELLA BELLA ARCHITETTURA, with two chambers, supported by pillars. 4. GROTTA DELLE URNE, with three marble sarcophagi. 5. GROTTA DELLE ISCRIZIONI, or DE' TARQUINII, with two chambers, borne by pillars, contains numerous inscriptions with the name of *Tarchnas* (Lat. *Tarquinius*), thus apparently corroborating the tradition that the Roman kings were of Etruscan origin. 6. GROTTA DEI BASSORILIEVI, excavated in 1850, the best preserved and most interesting of all. At the head of the flight of steps are two lionesses as guardians of the tomb. The two pillars supporting the roof, and the walls above the niches are decorated with various bas-reliefs of instruments, weapons, and objects of domestic life, partly in stucco, partly hewn in the tufa-rock, and mostly painted.

On the road to Palo lies: 7. GROTTA REGULINI-GALASSI, opened in 1829, a tomb of great antiquity and now very dilapidated. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb, now in the Gregorian Museum (pp. 307-310), was very considerable, consisting of a bed, a four-wheeled chariot, shields, tripods, vessels of bronze, an iron altar, figures of clay, silver goblets, and golden trinkets once worn by the deceased, all found in the small chambers to the right and left of the vaulted passage. — Fully 1/2 M. from this is situated another tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered.

Besides these, there are many other tombs (*e.g. Grotta Torlonia*, the first chamber of which contains 54 recesses for the dead).

6. The Sea-Coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility contributed much to the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber. The coast

was a favourite resort of the wealthy Romans, as the numerous villas testify; but it is now desolate, and is skirted by a broad belt of forest (macchia), where the malaria in summer is peculiarly pestilential. Lofty sand-hills, extending to the S. beyond the Pontine Marshes, bound the whole coast.

Porto. Fiumicino. Ostia.

From Rome to Fiumicino, 21 M., railway in about 1½ hr. (3 fr. 85, 2 fr. 70, 1 fr. 75 c.; there and back, including a bath in the sea, 4 fr. 80, 3 fr. 75 c.). Express trains do not stop at Ponte Galera. — The excursion from Fiumicino to *Ostia* and *Castel Fusano* takes 5-6 hrs. there and back, on foot. By carriage it is most conveniently made direct from Rome (one-horse carr. 20, two horse 25-30 fr., and driver's fee). Lunch should be brought and the beautiful cella of the temple at Ostia or the woods at Castel Fusano may be chosen as a resting-place. There is no inn at Castel Fusano.

The railway describes a circuit round the town (p. 8). 5½ M. *Roma S. Paolo* (p. 8), the junction for the line from Trastevere (p. 115). — 9½ M. *Magliana.* Close to the station, on the hill to the right, is the *Vigna Ceccarelli*, the site of the sacred *Grove of the Arvales*, a brotherhood ('fratres Arvales') of very ancient Latin origin, founded, according to tradition, by the sons of Acca Larentia, the foster-mother of Romulus.

The ancient foundations on which the Casino of the vigna rests are said to belong to the circular temple of the Dea Dia, which lay in the middle of the grove. Fragments of the records of the society during the imperial period, engraved on stone, have been discovered. In the plain below the grove (on the other side of the road) there are remains of a rectangular building, with a hall enclosed by rows of columns. — Higher up the hill lay an ancient Christian burial-place, where remains of an oratory of Pope Damasus I. have been discovered. Adjacent is the entrance (closed) to the small *Catacombs of St. Generosa* which are interesting for their primitive construction and excellent preservation.

About ½ M. farther on, betwixt the road and the river, is situated the ruinous hunting-château of *La Magliana*, with pleasing Renaissance details, once a favourite retreat of Innocent VIII., Julius II., and Leo X., and now the property of the convent of S. Cecilia (frescoes in the Palazzo dei Conservatori, p. 205).

14 M. *Ponte Galera*, see p. 8. Carriages are changed here. The branch-line to Fiumicino continues to run westwards.

18½ M. **Porto** was founded in A.D. 103 by the Emp. Trajan *(Portus Trajani)*, as the harbour constructed by Claudius as a substitute for that of Ostia (p. 395), which had become choked up by the deposits of the Tiber, had soon shared the same fate. Trajan also formed a new canal here *(Fossa Trajani)*, which now forms the main arm of the Tiber. Trajan's seaport, which lay close to the sea, and soon attracted the commerce of Rome, is now 2 M. distant from it; and the delta formed by the river is estimated to advance 13 ft. annually. The present town consists of the *Cathedral of S. Rufina* (a modernised edifice of the 10th cent.), an episcopal *Palace*, with inscriptions and antiquities, and a *Villa of Prince Torlonia.* The harbour of Trajan, a large octagonal basin, surrounded by magazines, is now a shallow lake only. In the meadows to the N. of this, the extent of the harbour of Claudius is still traceable.

21 M. **Fiumicino** *(Locanda)* is a modern place. The castle,

erected in 1773 close to the sea, is now ½ M. distant from it. The tower commands a fine view. — The train runs hence, ½ M. farther, to the *Stabilimento Bagni*, or sea-bathing establishment.

The *Isola Sacra*, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. A good road leads from Fiumicino to (2½ M.) Ostia.

Ostia (*Osteria* beside the fort), a poor village with scarcely 100 inhab., was founded by Gregory IV. in 830, several centuries after the destruction of the ancient town. Under Leo IV. (847-56) the Saracens sustained a signal defeat here, which Raphael has represented

in the Stanze. Julius II. (1503-13), when Cardinal della Rovere, caused the fort to be erected by *Giuliano da Sangallo* in 1483. The town lost its importance when Paul V. re-opened the right arm of the Tiber at Porto in 1612.

The pleasing church of *S. Aurea*, from plans by Baccio Pintelli (or Meo del Caprino?), was erected under Julius II. — The *Castello* contains an unimportant collection of inscriptions and relics from the excavations. The hill affords a good view.

The Ostia of antiquity, founded by Ancus Martius, extended westwards along the Tiber, from the present village, as far as *Torre Boacciana* (p. 397). It was a large commercial town, and though under Augustus it lost some of its importance through the choking up of the harbour by the Tiber, it still maintained an influential position. The inhabitants belonged to numerous nationalities and various religions; Christianity also was introduced here at an early

period. The bishopric of Ostia, according to some accounts, was founded by the Apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

A visit to the *Ruins of the Ancient City requires at least 2 hrs. (enquire at the osteria for the custodian, who has the keys of the station of the Vigiles and of the shrine of Mithras; fee for the excursion 2-3 fr.). The *Tombs*, which extend in a line beyond the ancient Porta Romana, are reached in 5 min. from the gate. Most of the antiquities found here are now in the Lateran (pp. 260, 261). In 3 min. the gate of the old town is reached. Where the road forks, we turn to the right and reach first the *New Thermæ*, a small edifice with well-preserved basin and numerous remains of mosaic decorations, excavated in 1891. — To the W. lies the *Barrack of the Firemen* (*Vigiles;* locked). This is a colonnaded court, on one side of which is a chapel with pedestals for imperial statues and a well preserved black and white mosaic of a sacrificial scene. Several other honorary pedestals erected by the vigiles (to emperors of the 2nd and 3rd cent.) stand in the court. The other rooms seem to have served as the guard-room and dwelling rooms. Various figures and inscriptions are scratched on the walls. — Farther on is the *Forum*, excavated in 1880-81, a square structure, each side of which was 265 ft. long, and which was surrounded with colonnades. The portico on the S. contained marble columns, the others brick columns encased in stucco. At a later period the colonnades were divided into a series of small chambers (best seen at the S.E. corner), which served as the offices of various Collegia or guilds, such as the lumberers who conveyed timber to Rome and the boatmen of Terracina. In the centre of the forum is the substructure of a *Templum 'in antis'*, 80 ft. long and 35 ft. wide. The walls are in a very ruinous condition and have been almost entirely stripped of their marble lining, while the altar has experienced a similar fate. Adjoining the S. colonnade of the forum is the rear-wall of the *Theatre*, of which considerable remains of both stage and auditorium are extant. This edifice, built in the early imperial period, perhaps by M. Agrippa, was restored by Septimius Severus in 196-7, and again, in a very imperfect and hasty manner, in the 4th or 5th century. Numerous marble bases with inscriptions, brought from the forum, were used in the last restoration, but have again been taken out. — An ancient street leads from the S.W. corner of the Forum, immediately to the right in which are the foundations of three small *Temples*, all exactly alike. In one of these the altar is still extant with the inscription *Veneri sacrum*. Behind is a well-preserved *Shrine* of *Mithras* (locked), with stone benches for the worshippers; upon it is a mosaic with figures of the gods of the seven planets, etc. — We then follow a street between private buildings and turn to the left to the modern *Casino del Sale*. Hence a well-preserved and fine ancient street (50 ft. wide), with

rows of pillars on each side, leads to a handsome and conspicuous *Temple*, the only edifice of ancient Ostia that remained uncovered by the earth throughout the middle ages. The cella, of admirable masonry, is well preserved; the threshold consists of a single block of African marble, 16 ft. in length. The vaulted substructures contain the receptacles for the sacred vessels *(favissae)*.

Farther to the S. (10 min.) is the shrine of the *Magna Mater*, an irregular quadrangular structure with a colonnade on each side, where the statue of Atthis mentioned at p. 261 was found. A little farther to the S. is the ancient road to Laurentum, where a number of graves and columbaria (p. 248) have been discovered.

We retrace our steps to the Casino del Sale and skirt the river through the ruins of ancient *Magazines*, some of the walls of which project into the stream, proving that its course has altered since antiquity. Here we observe a *Store Chamber*, with thirty earthen jars for keeping wine, oil, and grain, imbedded in the floor. — A few min. to the left is the entrance to a sumptuous *Private Mansion* (groundlessly named *Palazzo Imperiale*), with columns of cipollino. Within are extensive Thermæ, fine mosaics (now in the Vatican), and a small Mithræum. — We return to the river, and proceed towards the *Torre Boacciana*, which approximately marks the position of the ancient Tiber mouth, and commands a wide prospect (ascent difficult). By the river are some remains of vaulted structures belonging to the harbour, and known as the *Emporium*. — From the Torre Boacciana we return to the Castello of Ostia in $^1/_2$ hr.

The return from Ostia to Rome may be made direct by the high-road (15 M.). The road is carried by an embankment across the *Stagno di Ostia* a marsh that has yielded salt ever since the period of the kings. It then runs through a growth of underwood *(Macchia di Ostia)* and crosses the hills of Decima to the ($5^1/_2$ M.) *Osteria di Malafede*, where a road diverges to the right to Tor Paterno. Thence it continues not far from the Tiber to the *Osteria del Ponticello*, where it joins the Via Laurentina. Continuation of the road to Rome, see pp. 352, 350.

An attractive road leads from Ostia to ($^3/_4$ M.) *Castel Fusano*, in the midst of a beautiful pine-forest. It was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi, who leased it in 1888 to the royal family (permesso as for the Quirinal, pp. 126, 127). A pleasant road, with an ancient pavement of basalt, leads hence to the sea, $1^1/_2$ M. distant.

From Castel Fusano to *Tor Paterno*, a farm near the ancient *Laurentum*, 6 M. Thence we may follow the road viâ (5 M.) *Castel Porziano*, a royal hunting-lodge on the site of the ancient *Vicus Augustanus*, to ($4^1/_2$ M.) the *Osteria di Malafede* (see above), or walk, with guide, to ($4^1/_2$ M.) *Pratica*, an insignificant village on the site of the ancient *Lavinium*.

About 6 M. from Pratica and 11 M. from Albano lies **Ardea**, the ancient capital of the Rutuli, one of the few towns of Latium which even in the time of the Roman emperors were avoided on account of the malaria. Early deserted for this reason, Ardea has preserved, especially in its fortifications, a more antique appearance than any other Latin town. The wretched modern village (150 inhab.) occupies the site of the old citadel on a hill with artificially precipitous sides. There are remains of massive walls of different periods at various places; on the E. two ramparts with ditches, several hundred yards long, like the wall of Servius at Rome.

Anzio. Nettuno.

Railway to (36 M.) *Anzio* in 1¾-2 hrs. (fares 6 fr. 60, 4 fr. 60, 3 fr. 15 c., return 9 fr. 50, 6 fr. 65, 4 fr. 50 c.) Stations: 8¾ M. *Ciampino* (p. 380); 18 M. *Cecchina* (p. 384); 25½ M. *Carroceto*; 36 M. *Anzio*; 38 M. *Nettuno*.

Anzio. — **Hotels:** *Gr. Hôt. des Sirènes, on the coast midway between Anzio and the Villa Borghese, R. 2-3, L. ¾, A. ¾, B. 1¼, déj. 3½, D. 5 (both incl. wine), pens. 8-10, omn. ½ fr.; *Albergo Milano, above the preceding, on the other side of the railway, R. 2-4, L. ½, A. ½, B. 1, déj. 2¼, D. 3½ (both incl. wine), pens. 8-10, omn. ¼ fr. — *Trattoria Turcotto*, at the harbour. — **Private Apartments** in the season at many of the new villas.

Carriage with one horse to Nettuno for 1-3 pers. 1 fr., each addit. pers. 20 c. more. — **Omnibus** 25 c.

Boats in the harbour, 1-3 pers. 1½ fr. per hr., each additional person ½ fr. more.

The little fishing-town of *Porto d'Anzio*, or simply *Anzio*, as it has recently become customary to call it, a favourite resort of

the Romans during the bathing-season (June, July, and August), in spite of its liability to fever, occupies the site of the ancient *Antium*. Pop. 2000.

Antium, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490 and where he died after sparing Rome at the intercession of his mother, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were erected here towards the end of the republic. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. iv. 8). The emperors also, especially those of the Julian house (Caligula, Claudius, Nero), built country-houses here; and though at a later period Antium seems to have been surpassed in popularity by Baiæ and the places on the bay of Naples, the temple of Fortune, mentioned by Horace (Carm. I. 35), where oracular responses were given, existed until the latest era of paganism. The place was entirely deserted in the middle ages, but in the 16th cent. it began to be rebuilt. The present town dates almost wholly from the period after the restoration of the harbour by Innocent XII. (1698).

The station lies close to the Piazza, and a few paces from the harbour. The latter is small, and as it opens to the S., is in continual danger of being sanded up. The remains of an ancient mole may be seen opposite, in the direction of Nettuno, near the bathing-establishment.

A pretty walk leads to the *Arco Muto*, turning to the right from the lighthouse *(Faro)* and descending to the beach beyond a solitary column. The promontory is pierced with antique passages, belonging to a large villa, which was, perhaps, built by one of the emperors. Picturesque view of the ruin-strewn beach.

Close by the town itself is the *Villa Albani*, commanding pretty views from its neglected grounds; we reach it by ascending from the Piazza, crossing the rails in the Via della Capitale, and then turning to the right. Opposite the entrance is the *Villa Corsini* or *Mencacci* (usually inaccessible) Continuing along the Via della Capitale and ascending the hill straight in front, we come upon the remains of an antique wall. Fine survey of the town and sea.

The Railway from Anzio to Nettuno (see below; in 6 min., fares 35, 20 c.) follows the high-road (1½ M.). Adjoining the railway signal-box No. 31 is the side-entrance to the —

Villa Borghese (main entrance opposite the Casino generally closed), which is surrounded by fine shady trees. When occupied by the family the villa can be visited only with a special permesso, to be obtained at the Pal. Borghese (p. 178) in Rome. The casino is said to occupy the site of the ancient Arx; and fragments of columns, capitals, and other remains have been found here at various points. An alley of trees (Olmata) ascends from the S. exit of the villa to the little *Casino Soffredini*, which affords one of the finest views of Anzio and Nettuno. — From the gate of the villa to Nettuno, ⅓ M.

Nettuno *(Alb. & Rist. Feroci*, tolerable; *Trattoria della Ferrovia)*, a small place with about 1900 inhab., which depends for its interest on its picturesque situation, is said to have been once a settlement of the Saracens. The native costume of the women is picturesque, but it is now worn only on holidays.

A coast-road leads from Nettuno to (7½ M.) *Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, belonged to a castle in which prince *Conradin of Swabia* vainly sought refuge with *Jacopo Frangipani* after the battle of Scurcola in 1268.

List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; Bol. = Bolognese, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Lom. = Lombard, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

Agoracritos, Greek S., pupil of Phidias, ca. 436-424 B.C.

Albani (Albano), *Franc.*, Bol. P., 1578-1660.

Alberti, *Leon Batt.*, Flor. A., 1405-72. — (lxi).

Alcamenes, Greek S., pupil of Phidias, ca. 430-398 B.C.

Alfani, *Domenico di Paris*, Umbr. P., 1483- ca. 1536. — (50).

Algardi, *Al.*, Bol. S., A., 1592-1654.

Aliense (Ant. Vassilacchi), Umbr. and Ven. P., second half of 16th cent.

Allegri, *Ant.*, see *Correggio*.

Allōri, *Al.*, Flor. P., 1535-1607.

—, *Cristofano (foro)*, Flor. P., 1577-1621.

Alunno, *Niccolò*, see *Foligno*.

Amerighi, see *Caravaggio*, *Mich.*

Ammanati, *Bart.*, Flor. A., S., 1511-92.

Angelico da Fiesole, *Fra Giov.*, Flor. P., 1387-1455.

Anguissola, *Sofonisba*, Crem. P., 1539-1625.

Apelles, Greek P., 356-308 B.C. — (xlv).

Arnolfo di Cambio, see *Cambio*.

Arpino, *il Cavaliere d'* (*Gius. Cesari*), Rom. P., ca. 1560-1640. — (lxx).

Baciccio, see *Gaulli*.

Bandinelli, *Baccio*, Flor. S., 1493-1560.

Barbarelli, *Giorgio*, see *Giorgione*.

Barbieri, see *Guercino*.

Barile, *Ant.* (1453-1516) and *Giov.* (d. 1529), Sien. wood-carvers.—(24).

Barna or *Berna*, Sien. P., d. 1381. — (24).

Baroccio, *Federigo*, Rom. P., imitator of Correggio, 1528-1612. — (100).

Bartolo, *Taddeo di*, see *Taddeo*.

Bartolo di Fredi, see *Fredi*.

Bartolo, *Domenico di*, see *Domenico*.

Bartolommeo della Porta, *Fra*, Flor. P., 1475-1517.

Bassano, *Franc.* (*da Ponte*), *the Younger*, son of Jacopo, Ven. P., 1548-90.

Bassano, *Jacopo* (*da Ponte*), Ven. P., 1510-92.

Batoni, *Pompeo*, Rom. P., 1708-1787.

Bazzi, *Giov. Ant.*, see *Sodoma*.

Beccafumi, *Domenico*, Sien. P., 1486-1551. — (24).

Bellini, *Giovanni*, Ven. P., 1426-1516.

Benvenuto di Giovanni, Sien. P., d. 1517. — (24).

Berchem (Berghem), *Claas Pietersz*, Dutch P., 1620-1683.

Berettini, *Pietro*, see *Cortona*.

Berna of Siena, see *Barna*.

Bernini, *Giov. Lorenzo*, Rom. A., S., 1589-1680. — (lxxi).

Bigordi, see *Ghirlandajo*.

Boedas, Greek S., son of Lysippus. — (xlv).

Bologna, *Giov. da*, or *Giambologna* (*Jean de Boullogne* of Douai), S., 1524-1608.

Boltraffio, *Giov. Ant.*, Mil. P., pupil of Leonardo, 1467-1516.

Bonfigli, see *Buonfigli*.

Bonifazio the Elder (*Veronese*), d. 1540, *the Younger*, d. 1553, *the Youngest*, ca. 1555-79, Ven. P.

Bonvicino, see *Moretto*.

Bordone, *Paris*, Ven. P., ca. 1500-70.

Borgognone, *Ambrogio*, *da Fossano*, Mil. P., 1455?-1524?.

Borromini, *Franc.*, Rom. A., S., 1599-1667. — (lxx).

Botticelli, *Al.* or *Sandro* (*Al. Filipepi*), Flor. P., 1446-1510. — (lxi).

Bramante, *Donato*, Umb., Mil., and Rom. A., 1444-1514. — (lxiii.—Comp. also the Index, under 'Rome').

Bregno, *Andrea*, Lom. and Rom. S., 1421-1506.

Brīl, *Paul*, Flem. P., 1556-1626.

Bronzino, *Angelo*, Flor. P., 1502-72.

Buonarroti, see *Michael Angelo*.

Buonfigli (or *Bonfigli*), *Benedetto*, Umbr. P., ca. 1420-c. 1496. — (49).

Buontalenti, *Bern.*, Flor. A., 1536-1608.

Cagnacci (Canlassi), Guido, Bol. P., 1631-1681.
Caliari, Paolo, see *Veronese.*
Camaino, Tino da, Sien. P., d. 1339.
Cambiāso, Luca, Gen. P., 1527-85.
Cambio, Arnolfo di, Flor. A., S., 1240-1311.
Campagna, Girolāmo, Ven. S., pupil of Jac. Sansovino, 1552-1623.
Camuccini, Vinc., Rom. P., 1773-1844.
Canaletto (Antonio Canale), Ven. P., 1697-1768.
Canlassi, see *Cagnacci.*
Canova, Antonio, S., 1757-1832.
Caprino, Amadeo or *Meo del*, Rom. A., 1430-1501.
Caracci, see *Carracci.*
Caravaggio, Michelangelo Amerighi da, Lomb. and Rom. P., 1569-1609. — (lxx).
—, *Polidōro Caldara da*, Rom. P., 1495-1543.
Cardi, Luigi, see *Cigoli.*
Carpi, Girol. da, Ferr. P., 1501-68(?).
Carracci, Agostino, Bol. P., 1558-1601.
—, *Annibale*, brother of Agostino, Bol. P., 1560-1609. — (lxxi).
—, *Lodovico*, Bol. P., 1555-1619.
Carrucci, see *Pontormo.*
Cavallini, Pietro, Rom. P. and mosaicist, 14th cent. — (lx).
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-72.
Cephisodotus the Elder, Greek S. (father of Praxiteles). — (xliv).
—, *the Younger*, Greek S., son of Praxiteles. — (liv).
Cignani, Carlo, Bol. P., 1628-1719.
Cigoli (Luigi Cardi da), Flor. P., 1559-1613.
Cimabue, Giov., Flor. P., 1240?-1302?.
Circignani, see *Pomarancio.*
Ciuffagni, Bernardo di Piero, Flor. S., 1381-1457.
Claude le Lorrain (Gellée), French P., 1600-82.
Clovio, Don Giulio, P. of miniatures, pupil of Giulio Romano, 1498-1578.
Cornelius, Peter v., Germ. P., 1783-1867. — (lxxi).
Correggio (Antonio Allegri da), Parm. P., 1494?-1534.
Cortona, Pietro (Berettini) da, Flor. A., P., 1596-1669. — (45).
Cosmati, the, Rom. S. and mosaicists, 13th cent. — (lix).
Cozzarelli, Giac., Sien. A., S., 1453-1515.
Credi, Lorenzo di, Flor. P., 1459-1537.
Cresti, Dom., da Passignano, Flor. P., 1560-1638.
Crivelli, Carlo, Pad. and Ven. P., ca. 1468-93.
Dalmata, Giov., Rom. S., ca. 1470-80.
David, Gerard, Dutch P., d. 1523.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (Domenico Zampieri), Bol. P., 1581-1641. — (lxxi).
Domenico di Bartolo, Sien. P., middle of 15th cent. — (24).
Domenico di Paris Alfani, see *Alfani.*
Donatello (Donato di Niccolò di Betti Bardi), Flor. S., 1386-1466.
Dosso Dossi (Giov. di Niccolo Lutero), Ferr. P., ca. 1479-1542.
Duccio, Agostino d'Antonio di, Flor. S., A., 1418- after 1481.
Duccio di Buoninsegna, Sien. P., ca. 1285-1320. — (24).
Duquesnoy, Frans, Dutch and Rom. S., 1594-1644.
Dürer, Altr., Germ. P., 1471-1528.
Dyck, Ant. van, Flem. P., pupil of Rubens, 1599-1641.

Eusebio di S. Giorgio, Umbr. P., ca. 1500. — (50).
Euthycrates, Greek S., son of Lysippus. — (xlv).
Eutychides, Greek S., pupil of Lysippus. — (xlv).

Fabriano, Gentile da, Umbr. P., ca. 1370-1450. — (49).
Federighi, Ant. (de' Tolomei), Sien. A., S., ca. 1420-90.
Ferrari, Gaudenzio, Pied. and Lom. P., 1471?-1546.
Fiammingo, Arrigo, of Malines, Rom. P., d. 1601.
Fiesole, Fra Giovanni Angelico da, see *Angelico.*
—, *Mino da*, Flor. and Rom. S., 1431-84.
Filarete, Ant. (Ant. Averulino), Flor. A., S., d. after 1465. — (lxii).
Fiorenzo di Lorenzo, Umbr. P., ca. 1472-1520. — (49).
Foligno, Nicc. (Alunno) di Liberatore da, Umbr. P., ca. 1430-1502. — (49, 82).
Fontana, Carlo, Rom. A., 1634-1714. (lxx).
—, *Domenico*, Rom. A., 1543-1607. — (lxix).
—, *Giov.*, brother of Domenico, Rom. A., 1540-1614.
Fonte, Jac. della, see *Quercia.*
Francesca, Piero della (Pietro di Benedetto), Umbr. Flor. P., b. 1423, d. after 1509. — (58, 100).
Francesco (Cecco) di Giorgio (Martini), Sien. A., S., P., 1439-1502. — (28).
Francia, Francesco (Franc. Raibolini), Bol. P., S., 1450-1517.
Francucci, Innoc., see *Imola.*
Fredi, Bartolo di Maestro, Sien. P., 1330-1410. — (24).

Fuga, Ferdinando, Rom. A., 1699-1780.
Führich, Jos., Ger. P., 1800-74.
Fungai, Bernardino, Sien. P., 1460-1516. — (24).
Furini, Franc., Flor. P., 1600-49.

Gaetano, Scip., Neap. P., 16th cent.
Galilei, Alessandro, Flor. A., 1691-1737.
Garbo, Raffaellino del, Flor. P., 1466-1524.
Garofalo (Benvenuto Tisi da), Ferr. P., 1481-1559.
Gatta, Bart. della, Flor. P., d. 1491.
Gaulli, Giov. Batt., surnamed *il Baciccio*, Rom. P., 1639-1709.
Gellée, see *Claude le Lorrain.*
Gerino da Pistoja, Umbr. P., first half of 16th cent. — (50).
Ghiberti, Lor., Flor. S., 1378-1455.
Ghirlandājo, Dom. (Dom. Bigordi), Flor. P., 1449-94. — (lxi).
—, *Ridolfo (R. Bigordi)*, son of Dom., Flor. P., 1483-1561.
Giambologna, see *Bologna, Giov. da.*
Gimignano, Vinc. da San (Vinc. Tamagni), Rom. P., pupil of Raphael, 1490?-1529?
Giocondo, Fra, Veron. and Rom. A., 1435-1515.
Giordano, Luca, surnamed *Fapresto*, Neap. P., ca. 1632-1705.
Giorgione (Giorgio Barbarelli), Ven. P., 1477?-1510.
Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (lx).
Gozzoli, Benozzo, Flor. P., pupil of Fra Angelico, 1420-97.
Guercino, il (Giov. Franc. Barbieri), Bol. and Rom. P., 1590-1666. — (lxxi).
Guido da Siena, Sien. P., 13th cent.

Holbein, Hans, the Younger, Germ. P., 1497-1543.
Honthorst, Gerh. (Gerardo della Notte), Flem. P., 1590-1658.

Ibi, Sinibaldo, Umbr. P., first half of 16th cent. — (50).
Imola, Innocenzo da (Inn. Francucci), Bol. P., 1494?-1550?.
Isaia da Pisa, Tusc. and Rom. S., ca. 1450.

Kaufmann, Maria Angelica, Ger. P., 1741-1807.
Koch, Joseph Ant., Ger. P., 1768-1839.

Laippus, Greek S., pupil of Lysippus. — (xlv).
Landini, Taddeo, Flor. S., d. 1594.
Lanfranco, Giov., Bol., Rom., and Neap. P., 1581-1675.
Laurana, Luciano da, of Dalmatia, A., 15th cent.
Le Brun, Charles, French P., 1619-1690.
Legros, Pierre, Fr. P., 1656-1719.
Leochares, Greek S., middle of 4th cent. B.C. — (xliv).
Leonardo da Vinci, Flor. and Milan. P., S., A., 1452-1519.
Licinio, Bernardino, P., pupil of Pordenone, ca. 1524-42.
—, *Giov. Ant.*, see *Pordenone.*
Lievens, Jan, Dutch P., 1607-1663.
Ligorio, Pirro, Rom. A., d. 1580.
Lionardo, see *Leonardo.*
Lippi, Filippino, Flor. P., 1459-1504. — (lxi).
—, *Fra Filippo*, father of Filippino, Flor. P., 1412-69.
Lombardo, Girolamo, Ven. S., 16th cent.
Longhi, Luca, P., Ravenna, 1507-80.
Lorenzetti, Ambrogio, Sien. P., d. 1348? — (24).
—, *Pietro*, Sien. P., ca. 1309-1348. — (24).
Lorenzetto, Martino (di Lodovico Campanajo), Flor. and Rom. A., S., 1494-1541.
Lorenzo di Pietro, see *Vecchietta.*
Lotto, Lorenzo, Ven. P., 1480?-1554?.
Luca di Tommè, Sien. P., second half of 14th cent. — (24).
Luini, Bernardino, Lom. P., 1470?-1530?.
Lunghi, Mart., the Elder, Rom. A., ca. 1570.
—, *Onorio*, Rom. A., son of the preceding, 1561-1619.
—, *Mart., the Younger*, son of the last, d. 1657.
Luti, Bened., Flor. P., 1666-1724.
Lysippus, Greek S., 4th cent. B.C. — (xliv).

Maderna, Carlo, Rom. A., 1556-1629. — (lxx).
Maderna, Stefano, Lom. Rom. S., 1571-1636.
Majano, Benedetto da, Flor. A., S., 1442-97.
—, *Giuliano*, brother of the preceding, Flor. A., 1432-90.
Mainardi, Seb., Tusc. P., d. 1513.
Maitani, Lor., Sien. A., S., P., ca. 1275?-1330.
Manni, Giannicola di Paolo, Umbr. P., d. 1544. — (50).
Mantegna, Andrea, Pad. and Mant. P., 1431-1506.
Maratta (Maratti), Carlo, Rom. P., 1625-1713.
Marcantonio Raimondi, engraver, ca. 1488-1527.

Marchionne, Carlo, Rom. A., S., 1704-1780.

Margaritone, P. and S., of Arezzo, 1236?-1313. — (40).

Mariano, Lor. di, surnamed *il Marinna*, Sien. S., 1476-1534.

Martini, Simone (Sim. di Martino), Sien. P., ca. 1285-1344. — (24).

Masaccio (Tommaso di Ser Giovanni di Castel S. Giovanni), Flor. P., 1402-28?. — (39).

Masolino (da Panicale), Flor. P., teacher of the preceding, 1383-1447.

Matsys, Quentin, Flem. P., d. 1530.

Matteo (di Giovanni di Bartolo) da Siena, Sien. P., 1435-95. — (24).

Mazzola, Franc., see *Parmigianino*.

Mazzolino, Lodov., Ferr. P., 1481-1530.

Melozzo da Forlì, Umbr. and Rom. P., 1438-1494. — (lxi. 92).

Memling, Hans, Flem. P., ca. 1430-95.

Memmi, Lippo, Sien. P., d. 1356. — (24).

Menelaus, Græco-Rom. S. of the time of Augustus. — (xlviii).

Menge, Ant. Raphael, P., 1728-79.

Meo, see *Caprino*.

Messina, Antonello da, Ven. P., d. ca. 1493.

Michael Angelo Buonarroti, Flor. and Rom. S., P., A., 1475-1564. — (lxiii, lxiv. — Comp. also the Index under 'Rome'.)

Mocchi, Franc., Tuscan S., 1580-1646.

Mola, Francesco, Rom. P., 1612-1666.

Montelupo, Raffaello da, Flor. S., ca. 1505- ca. 1570.

Montorsoli, Fra Giov. Ang., Flor. S., assistant of Michael Angelo, ca. 1506-63.

Moretto da Brescia (Alessandro Bonvicino), Bresc. P., 1498-1555.

Morone, Franc., Veron. P., 1474-1529.

Moroni, Giov. Batt., Bergam. and Bresc. P., 1510?-1578.

Mosca, Simone, da Settignano, S., 1498-1554.

Murillo, Bartolomé Estéban, Span. P., 1617-1682.

Muziano, Girol., of Brescia, Rom. P., 1530-1592.

Myron, Greek S., 5th cent. B.C. — (xliii).

Nelli, Ottaviano, Umbr. P., d. 1444. — (49. 58.)

Neroccio di Bartolommeo (Landi), Sien. S., P., 1447-1500.

Nucci, Avanzino, Umbr. P., 1552-1629.

Oderisio of Gubbio, miniature-painter, 1240-1299. — (49. 59).

Oggiono, Marco da, Milan. P., pupil of Leonardo, 1470?-1540?.

Orcagna or *Orgagna (Andrea di Cione)*, Flor. A., S., P., pupil of Giotto, 1308?-1368?.

Overbeck, Joh. Friedr., Germ. P., 1798-1869.

Pacchia, Girolamo del, Sien. P., 1477-after 1535. — (24).

Pacchiarotto, Giac., Sien. P., 1474-1540. — (24).

Palladio, Andr., Vicent. and Ven. A., 1518-80.

Palma Giovane (Giovine), Giac., Ven. P., 1544- ca. 1628.

— *Vecchio, Giac.*, Bergam. and Ven. P., 1480-1528.

Palmerucci, Guido, Umbr. P., 1280-1345?. — (59).

Palmezzano, Marco, of Forlì, P., 1490-1530.

Parmigianino or *Parmeggianino (Franc. Mazzola)*, Parm. P., 1503-1540.

Pasiteles, Græco-Rom. S., 72-48 B.C.— (xlviii).

Passignano, see *Cresti*.

Pellegrino Pellegrini (Tibaldi), Bol. A., P., 1527-91.

Penni, Franc. (il Fattore), Flor. and Rom. P., pupil of Raphael, 1488-1528. — (lxix).

Perin del Vaga, see *Vaga*.

Perugino, Pietro (Pietro Vannucci), Umbr. and Flor. P., teacher of Raphael, 1446-1524. — (lxi. 49. 62).

Peruzzi, Baldassare, Sien. and Rom. A., P., 1481-1536. — (lxix. 24).

Pesellino (Franc. di Stefano), Flor. P., 1422-53.

Phidias, Greek S., 500-430 B.C. — (xliii).

Pintelli, Baccio, Flor. A., S., ca. 1472-1490. — (lxi).

Pinturicchio (Bernardino Betti), Umbr. P., 1454-1513. — (lxi. 50).

Piombo, Seb. del, see *Sebastiano*.

Pippi, see *Romano*.

Pisa, see *Isaia da Pisa*.

Pisanello, see *Pisano, Vittore*.

Pisano, Giov., Pis. S., A., son of Niccolò, d. 1320. — (23).

—, *Niccolò*, Pis. S., A., d. 1278. — (23).

—, *Vittore (Pisanello)*, Ver. P., ca. 1380-1456.

Polidoro, see *Caravaggio*.

Pollajuolo, Ant., Flor. S., P., A., 1429-98.

—, *Piero*, Flor. S., P., 1443-96?.

Polycletus, Greek S., 5th cent. B.C. — (xliii).

Pomarancio (Circignani), Rom. P., end of 15th cent.
Ponte, Franc., Jac. da, see *Bassano.*
Pontelli, see *Pintelli.*
Pontormo, Jac da (Carrucci), Flor. P., 1494-1557.
Ponzio, Flaminio, Rom. A., ca. 1570-1615.
Pordenone, Giov. Ant. (G. A. Licinio da P.), Friulian and Ven. P., 1483-1539.
—, see also *Licinio, Bernardino.*
Porta, Bart. della, see *Bartolommeo.*
—, *Giac. della*, Lom. A., S., 1541-1604.
—, *Giov. Batt. della*, Rom. S., 1530-94.
—, *Guglielmo della*, Lom. and Rom. S., d. 1577.
Poussin, Gaspard (G. Dughet), French P., 1613-75.
—, *Nicolas*, French P., 1594-1665.
Pozzo, Andrea, Jesuit, P., A., and decorator, 1642-1709.
Praxiteles, Greek S., ca. 364-329 B.C. — (xliv).
Provenzale, Marcello, Rom. mosaicist, d. 1639.

Quercia, Jac. della (or *J. della Fonte*), Sien. S., 1374-1438. — (23).

Raffaello dal Colle, Rom. P., 1490-1540. — (lxix).
Raphael Santi da Urbino, Umbr., Flor., and Rom. P., A., 1483-1520. — (lxv. 100. Comp. also the Index under 'Rome'.)
Raibolini, see *Francia.*
Raimondi, see *Marcantonio.*
Rainaldi, Carlo, Rom. A., son of the following, 1611-91.
—, *Girol.*, Rom. A., 1570-1655.
Rembrandt, Harmensz van Ryn, Dutch P., 1607-69.
Reni, Guido, Bol. P., 1574-1642. — (lxxi).
Ribera, see *Spagnoletto.*
Ricciarelli, see *Volterra, Daniele da.*
Ristoro, Fra, Flor. A., d. 1283. — (lx).
Robbia, Andrea della, Flor. S., 1435-1525.
—, *Giov. della*, son of Andrea, Flor. S., d. 1529?.
—, *Luca della*, Flor. S., 1400-82.
Robusti, see *Tintoretto.*
Romanelli, Giov. Franc., Rom. P., 1610?-1662.
Romano, Giulio (G. Pippi), Rom. P., A., pupil of Raphael, 1492-1546.—(lxix).
—, *Paolo (Paolo di Mariano di Tuccio Taccone)*, Rom. S., d. 1470?.
Roncalli (dalle Pomarance), Rom. P., second half of 16th cent.
Rondinello, Niccolò, Ravenna and Ven. P., ca. 1500.
Rosa, Salvator, Neap. and Rom. P., 1615-73.
Rosselli, Cosimo, Flor. P., 1439-1507. — (lxi).
Rossellino (Bern. di Matteo Gamberelli), Flor. and Rom. A., S., 1409-64. — (23).
Rubens, Peter Paul, Flem. P., 1577-1640. — (lxx).

Sacchi, A., Rom. P., 1598?-1661.
Salaino, Andr., Milan. P., pupil of Leonardo, ca. 1495-1515.
Salimbeni, Ventura, Sien. P., 1557?-1613.
Salviati, Franc., Flor. and Rom. P., 1510-1563.
Sammicheli, Michele, Ver. A., 1484-1554.
Sangallo, Antonio da, the Elder, Flor. A., 1455-1534.
—, *Antonio da, the Younger*, Flor. A., nephew of the preceding, 1485-1546. — (lxix).
—, *Francesco da*, son of Giuliano, Flor. S., 1494-1576.
—, *Giuliano da*, brother of Antonio (the Elder), Flor. A., 1445-1516.
Sano di Pietro (di Domenico), Sien. miniature painter, 1406-1481.
Sansovino, Andrea da (Andrea Contucci, of Monte Sansavino), Flor. and Rom. S., 1460-1529. — (43).
—, *Jac. (J. Tatti)*, pupil of Andrea, Flor., Rom. and Ven. A., S., 1477-1570.
Santi, Giov., father of Raphael, Umb. P., d. 1494. — (100).
—, *Raffaello*, see *Raphael.*
Saraceni, Carlo, surnamed *Veneziano*, Ven. and Rom. P., 1585-1625.
Sarto, Andrea del, Flor. P., 1487-1531.
Sassoferrato (Giov. Batt. Salvi), Rom. P., 1605-85. — (111).
Scarsellino (Ippolito Scarsella), Ferr. P., 1551-1621.
Schadow, W. v., Ger. P., 1789-1862.
Schiavone (Andr. Meldola), Ven. P., 1522-82.
Schidone, Bart., Mod. P., d. 1615.
Schnorr (v. Carolsfeld), Julius, Ger. P., 1794-1872.
Scopas, Greek S., ca. 390-350 B.C. — (xliv).
Sebastiano del Piombo (Seb. de' Luciani), Ven. and Rom. P., 1485-1547.
Sermoneta, Girol. Siciolante da, Rom. P., d. 1580.
Signorelli, Luca, Tusc.-Umbr. P., 1441-1523. — (lxi. 45. 65.)
Sisto, Fra, Flor. A., d. 1289. — (lx).

Sódoma, il (Giov. Ant. Bazzi), Lom., Sien., and Rom. P., ca. 1477-1549. — (lxviii. 24).
Solario, Andrea (da Milano), Lom. P., ca. 1448-1530?.
Spada, Lionello, Bol. P., 1556-1622.
Spagna (Giov. di Pietro), Umbr. P., pupil of Perugio, ca. 1507, d. before 1530. — (50).
Spagnoletto (Gius. Ribera), Span.-Neap. P., 1588-1656.
Specchi, Aless., Rom. A. and engraver, d. 1710.
Spinello Aretino, Flor. P., pupil of Giotto, 1318-1410. — (40).
Stephanus, Græco-Rom. S., 1st cent. B.C. — (xlviii).
Subleyras, Pierre, French P., 1699-1749.

T
Taddeo di Bartolo, Sien. P., ca. 1363-1422. — (24).
Tamagni, Vinc., see *Gimignano.*
Tatti, see *Sansovino.*
Tempesta, Ant., Rom. P., 1637-1701.
Teniers, David, the Younger, Flem. P., 1610-1690.
Thorwaldsen, Bertel, S., of Copenhagen, 1770-1844.
Tibaldi, see *Pellegrino Pellegrini.*
Tiberio d'Assisi, Umbr. P., 16th cent. — (50).
Timarchos, Greek S., son of Praxiteles, 4th cent. B.C. — (xliv).
Tintoretto, Dom. (Dom. Robusti), son of the following, Ven. P., 1562-1637.
—, *il (Jac. Robusti)*, Ven. P., 1518-94.
Tizi, Benv., see *Garofalo.*
Titian (Tiziano Vecelli da Cadore), Ven. P., 1477-1576.
Torriti, Jacobus, Rom. mosaicist, second half of 13th cent.
Tribólo (Nicc. Pericoli), Flor. S., 1485-1550.

U
Uccello, Paolo, Flor. P., 1397-1475. — (97).
Udine, Giov. (Nanni) da, Ven. Rom. P., colleague of Raphael, 1487-1564. — (lxix).

V
Vacca, Flaminio, Rom. S., second half of 16th cent.
Vaga, Perin del (Pier. Buonaccorsi), Rom. P., pupil of Raphael, 1499-1547. — (lxix).
Valentin, Fr. P., 1601-34.
Valsoldo, Rom. S., second half of 16th cent.
Vanni, Andrea, Sien. P., 14th cent.
—, *Franc.*, Sien. P., 1565-1609.
—, *Lippo*, Sien. P., 14th cent. — (24).
Vannucci, Pietro, see *Perugino.*
Vanvitelli, Lodov., Rom. P., A., 1700-73.
Vasāri, Giorgio, Flor. P., A., and writer on art, 1512-74. — (40).
Vecchietta (Lorenzo di Pietro), Sien. S., A., P., 1412-80. — (24).
Vecelli, Tiziano, see *Titian.*
Veit, Ph., Ger. P., b. 1797.
Velazquez (Diego V. de Silva), Span. P., 1599-1660.
Venusti, Marcello, P., pupil of Michael Angelo, d. ca. 1570.
Veronese, Paolo (P. Caliari), Ver. and Ven. P., 1528-88.
Vignóla (Giacomo Barozzi), A., 1507-73. — (lxx).
Vinci, Leonardo da, see *Leonardo.*
Viterbo, Lor. da, P., ca. 1444-69?.
Viti, Timoteo (Tim. della Vite), Bol., Umbr., and Rom. P., 1467-1523. — (100).
Volterra, Daniele da (D. Ricciarelli), Flor. P., pupil of Michael Angelo, 1509-66. — (10).

W
Wouverman, Philips, Dutch P., 1619-68.

Z
Zampieri, see *Domenichino.*
Zucchero (Zuccaro), Federigo, Rom. P., 1560-1609. — (lxx).
—, *Taddeo*, Rom. P., 1529-68.

INDEX.

Abete, Monte dell' 12.
Acqualagna 104.
Acqua Acetosa 335.
— Felice 144. 344. 345.
— Marcia 345.
— Paola 391.
— Santa 344.
— Vergine 138. 343.
Acque Albule 371. 372.
Adriana, Villa 372.
Æsis 111.
Æthalia 13.
Affile 383.
Agosta 379.
Agylla 392.
Albacina 110. 111.
Alba Longa 369.
Alban Mountains, the 361.
Albano 366.
—, Lago di 366.
Albano Laziale 366.
Albanum 366.
Albarese 4.
Albegna 4.
—, river 4.
Albinia 4.
Algido, Monte 385.
Allerona 63.
Allia 339.
Almo, brook 346.
Alsium 8. 392.
Alviano 69.
Amaseno 387.
Amelia 90.
Ameria 90.
Amiata, Monte 19.
Amone 91. 92.
Ancona 105.
Anemo 91.
S. Angelo (near Grosseto) 19.
— in Vado 103.
Anghiari 58.
Anguillara 392.
Anio, river 339. 341. 372. 378.
Anio novus 156.
Ansa, the 94.
S. Ansano in Dofana 17.
Ansciano, Mte. d' 59.
Ansedonia 4.
Antemnæ 339.
Antico, Monte 19.
Anticoli 379.
S. Antimo 18.
Antium 398.
Anxur 388.
Anzio, or Porto d'Anzio, 398.
Apennines, the 107. etc.
Appia Antica, Fortezza 349.
—, Via 345.
Aqua Alexandrina 344.
— Claudia 345.
— Ferentina 365.
— Marcia 345.
Aquæ Albulæ 371.
— Apollinares 392.
— Salviæ 352.
— Tauri 7.
Arbia 17.
—, river 18. 23.
S. Arcangelo 94.
Arcevia 112.
Arco Muto 399.
— Oscuro 333.
Ardea 397.
Arezzo 39.
Argentario, Monte 4.
Ariccia 367.
Aricciana, Valle 367.
Ariminum 94.
Ariminus 96.
Arno, river 43.
Arretium 39.
Arrone, river 4. 8. 391.
Artemisio, Monte 385.
Artena 385.
Arvales, Grove of the 394.
Asciano 17.
Ascoli 91.
Asdrubale, Monte d' 103.
Assino, the 59.
Assisi 78.
Astagno, Monte 105.
Astura 399.
Attidium 111.
Attigliano 69.
Augustanus, Vicus 397.
Augustus, Bridge of 90.
Auximum 108.
Baccano 77.
Bachetona, La 12.
Badia del Furlo 104.
— of S. Severo 67.
Bagnaia 74.
Bagni 371.
Bagno a Morbo 9.
Bagnorea 71.
Balneum Regis 71.
Balze, Le 11.
Baschi 69.
Bassano Teverino 69.
—, Lake of 69.
Bastia 77.
Bedesis 92.
Belcaro 38.
Belrespiro, Villa 353.
Belvedere, Osteria di 353.
S. Benedetto 93.
— (convent near Subiaco) 380.
S. Bernardino 102.
Bertinoro 93.
Betolle 44.
Bevagna 83.
Bibbiena 43.
Bibbona-Casale 2.
Bieda 75.
Bisentina 68.
Blera 75.
Bolsena 68.
—, Lago di 68.
Bomarzo 69.
Borghese, Villa 327. 399.
Borghetto 69.
Borgo dei Magazzini 13.
— di S. Marino 97.
— S. Sepolcro 58.
Bovillæ 349.
Bracciano 392.
—, Lago di 391.
Branca 61.
Bruna, river 3.
Buche de' Saracini, Le 12.
Bucine 39.
Bulicame 74.
Buonconvento 18.
Burano, river 104.

Cæcina 2.
Cære 7. 392.

Cæsena 93.
Caffarella, brook 346.
Cagli 104.
Cales 104.
Calle 104.
Callori, S. Maria Assunta di 17.
Calvo, Monte 59.
Camaldoli 364. 43.
Camerino 110.
Camerinum Umbrorum 110.
Campagna di Roma 325. 8.
Campana, Grotta 390.
Campello 84.
Campiglia 2.
Campo d'Annibale 369.
— Reggiano 59.
Camuscia 44.
Candigliano, river 103.
Canoscio 59.
Cantalupo 378.
Canterano 378.
Cantiano 104.
Capalbio 4.
Capænne, Monte 13.
Capannelle, Le 345. 365.
Capo di Bove 348.
Capoliveri 13.
Caporciano 12.
Capraja 13.
Caprarola 75.
Carbolino, Monte 337.
Carceri, Eremo delle 81.
Careiæ 391.
Carpineto 388.
Carsulæ 57.
Casale del Fontanile 74.
— di Prima Porta 335.
— Rotondo 349.
Cascate delle Marmore 89.
Casentino, the 43.
Casino di Terra 8.
Cassia, Via 71. 389. 335.
Castagneto 2.
Castel Arcione 372.
— d'Asso 75.
— Bolognese 91.
— Durante 58.
— S. Elia 77.
Castelfidardo 108.
Castel Fiorentino 14.
— Fusano 397.
— Gandolfo 366.
— Giubileo 71. 339.
—, Madama 378.
— del Piano 19.
— Planio 111.
— Porziano 397.
— Raimondo 110.
— Todino 57.
Castelaccio 75.
Castellum Axia 75.
Castelnuovo 9.
Castelnuovo dell' Abbate 18.
— Berardenga 17.
Castiglione 343.
— Fiorentino 44.
— del Lago 61.
— d'Orcia 19.
— della Pescaja 3.
— Teverino 69.
—, Palude di 3. 4.
—, Promontory of 3.
Castrimœnium 365.
Catillo, Monte 377.
Cattolica, La 97.
Cava, La, di Caporciano 12.
Cave, Fiume di 382.
Cavo, Monte 370.
Ceccarelli, Vigna 394.
Cecchina 365.
Cechignola 346.
Cecina 2. 8.
—, river 2. 8.
Cellole 17.
Celsa 37.
Centum Cellæ 7.
Cerboli 13.
—, Monte 8.
Cere nuovo 393.
Cereto d'Esi 111.
Cerfone, the 58.
Ceri 393.
Certaldo 14.
Cervara 379. 371.
—, Grottoes of 371.
Cervetri 392.
Cesano, river 104.
S. Cesareo, Osteria di 364.
Cesena 93.
Cesi 89.
Cetinale 38.
Cetona 63.
—, Monti di 21.
Chiana, river 17. 19. 44. 61.
Chianciano 21.
Chiaravalle 111.
Chiarone 4.
Chiascio, river 61. 77. 104. 112.
Chienti, the 110.
Chiusi 61. 21.
—, Lake of 21.
Ciampino 362. 380.
Ciminius, Mons 75.
Cineto Romano 378.
Cinigiano 19.
Circeii 388.
Circello, Monte 388.
Cisterna 386.
Citerna 58.
Città di Castello 58.
Città della Pieve 62.
Cività Castellana 69.
— Lavinia 384.
Civitanova, Porto 110.
Cività Vecchia 7.
Civitella 383.
Clanis 44.
Clitumnus 83. 84.
Clivus Cinnæ 336.
Clusium 61.
Collatia 371.
Colle 14.
— di Val d'Elsa 14. 12.
— del Poetello 378.
— Salvetti 2.
Collescipoli 90.
S. Colomba 37.
Colonia Fidens Julia Arretium 39.
— Julia Hispellu 81.
— Julia Senensis 22.
— Junonia 70.
— Nepensis 76.
Colonna 3.
—, near Grosseto 3.
Compatri 364.
Compiobbi 39.
Conca, river 97.
Conero, Monte 107.
Cora 385.
Corcolle 343.
Cori 385.
Corneto (Tarquinii) 5.
Corniculum 371.
Corrignaleto, Monte 378.
Corsignano 21.
Corsini, Villa 399.
Cortona 45.
Cosa 4.
Costacciaro 104.
S. Costanza 340. lviii.
S. Costanzo 57.
Cremera, the 335. 390.
Crustumius rapax 97.
Cures 70.

Digentia 378.
S. Donato 12.
S. Donnino 14.
Dorica Ancon 105.
Durante, Castel 58.

S. Edistio 70.
Egeria, Grotto of 347.
S. Egidio, Alto di 47.
Elba 13.
Ellera 48.
Elsa, river 14.
Emissarium of the Lago Albano 366.
— of the Lago di Nemi 368.
Empoli 14.

Ercole, Port' 4.
Esino, river 104. 110.
Etruscan Towns 389. 74.
S. Eugenio, Abbazia di 38.
Eugubium 59.

Fabriano 111.
S. Facondino 112.
Faenza 91.
Falconara 90. 104. 111.
Falcone, Monte 344.
Falconieri, Villa 364.
Falerii 69.
Falerium Novum 70.
Fano 102.
Fanum Fortunæ 102.
— Vacunæ 378.
— Voltumnæ 71.
Fara Sabina 70.
Fauglia 2.
Faventia 91.
Ferentinum 74.
Ferento 74.
Ferrata, Grotta 364.
—, Osteria della 378.
Ficulle 63.
Fidenæ 390. 339.
Figline 39.
Filomarino, Osteria di 339.
Fiora, river 4.
Fiumicino 394. 8.
—, river 94.
Foggia 107.
Foglia, river 97. 99.
Fojano 44.
Foligno 82.
Follonica 3.
Fontanile, Casale del 74.
Fonte degli Oratini 378.
Forli 92.
Forlimpopoli 93.
Formello 390.
—, Fosso di 390.
Formica, island 3.
Forum Cassii 75.
— Clodii 392.
— Livii 92.
— Popilii 93.
— Sempronii 103.
Fossanuova 387.
Fossato 59. 104. 112.
Fossa Trajani 394.
Fosso di Formello 390.
— dell' Isola 390.
— di Ponte di Nona 343.
— di Valchetta 390.
Fossombrone 103.
S. Francesco (Sabine Mts.) 383.
— (Fojano) 44.
Frascati 362.
Frassinetto 44.
Fratocchie, Le 349.
Fregenæ 8.
Frosinone 387.
Fulginium 82.
Furbara 7.
Furlo Pass 104.

Gabii 343.
Gagliole 110.
Galera 391.
S. Galgano 38.
Gallese 69.
Gallicano 343.
Gallinas, Villa ad 335.
Galloro 368.
Gambettola 94.
Gavignano 389.
Gavorrano 3.
S. Gemine 57.
Genazzano 382.
Genga, La 111.
Gennaro, Monte 371.
Genzano 368.
S. Giacomo 84.
Giano, brook 112.
Giglio 13.
S. Gimignano 15.
S. Giovanni 39.
— d'Asso 18.
— di Ponte allo Spino 38.
S. Girolamo, convent 12.
Giove, Monte 103.
Giovi 43.
Giulianello 385.
—, Lago di 385.
Giuncano 87.
S. Giustino 58.
Gonfolina, the 14.
Gordiani, Villa of the 343.
Gorgona 12.
Gradara 99.
Granaiolo 14.
Grano, Monte del 345.
Gran Sasso d'Italia 107.
Graviscæ 5.
Grosseto 3.
Grotta Campana 390.
— Ferrata 364.
— d'Orlando 76.
Grotto of Egeria 347.
Gualdo Tadino 112.
Guasco, Monte 105.
Gubbio 59.

Hadrian's Villa 372.
Helvia Ricina 109.
Hispellum 81.
Horace, Villa of 377.
Horta 69.

Igilium 13.
Iguvium 59.
Ilva 13.
Imola 91.
Imperiale, Villa 98.
Incisa 39.
Inferno, Valle dell' 336.
Inghirami Villa 12.
Interamna 88.
Isaurus, river 97.
Isola Farnese 390.
— Maggiore 47.
— Minore 47.
— Polvese 47.
— Sacra 395.

Jesi 111.
Jupiter Apenninus, Temple of 104.
Jupiter Latiaris, Temple of 370.

Labico 388.
Labicum 380.
La Cava di Caporciano 12.
Lacus Albanus 366.
— Ciminius 75.
— Nemorensis 368.
— Prelius 3.
— Sabatinus 391.
— Trasimenus 47.
— Vadimonis 69.
— Vulsiniensis 68.
Ladispoli 8.
La Genga 111.
— Magliana 394. 8.
— Mola 366.
Lago Zolforeo 9.
Lanuvium 384.
Larderello 8.
La Storta 390.
Laterina 39.
Latium 326.
La Tolfa 7.
Laurentum 397.
Lavinium 397.
Le Balze 11.
Le Vene 84.
Licenza 378.
—, river 378.
Livia, Villa of 335.
Loreto 108.
S. Luce 2.
Lucignano 19.
Luco, Monte 87.
Lucretilis, Mons 378.
Lugnano 388.
Lunghezza 371.

Maccarese 8.
—, Stagno di 8.
Macchia di Ostia 397.

Macerata 110.
Madonna del Buon Consiglio 382.
— del Calcinajo 44.
— del Campo 382.
— delle Case 378.
Madonna del Sasso 43.
Mæcenas, Villa of 377.
Maenza 387.
Magazzini, Borgo dei 13.
Magione 48.
Magliana 8. 394.
Magliano 69.
Malafede, Ost. di 397.
S. Mama 43.
Mandela 378.
Marano, river 97.
Marches, the 91.
Marciana 13.
Marecchia, river 94. 96.
Maremme, the 2. 3.
S. Maria degli Angeli 77.
— Assunta di Callori 17.
— di Cesareo 391.
— delle Grazie 43. 87.
— del Monte 94.
— della Quercia 74.
— di Quintiliolo 377.
— dei Servi 63.
— della Villa 382.
S. Marinella 7.
Marino 365.
S. Marino 97.
Mario, Mte. 336.
S. Marmi 9.
Marmoraja 37.
Marmore, 88.
—, Cascate delle 89.
Marotta 104.
Marrana, the 246.
Marta, river 4.
Martana 68.
S. Martino al Piano 103.
Massa Marittima 3.
Massi, Monte 12.
Matelica 111.
Meloria 12.
Mentana 70. 341.
Metaurus 103.
Mevania 83.
S. Mezzano, Villa 39.
Mignone, river 7.
Milvius, Pons 335.
S. Miniato dei Tedeschi 14.
Mola, La 366.
Mondolfo 104.
Mondragone, Villa 364.
Moline 99.
Mons Albanus 370.
— Ciminius 75.
— Lucretilis 378.
— Sacer 341.
Montalcino 18.
Montalto 4.
Montarozzi 6.
Monte dell' Abete 12.
— Algido 385.
— Amiata 19.
— Antico 19.
— Aperto 23.
— Argentario 4.
— Artemisio 385.
— d'Asdrubale 103.
— S. Bartolo 99.
— Capanne 13.
— Carbolino 387.
— Castelli 59.
— Catillo 377.
— Catini 12.
— Cavo 370.
Montecchio 44.
Monte Cerboli 8.
— Celio 371.
— Ciminio 75.
— Circello 388.
— Compatri 364.
— Conero 107.
— Corona 59.
— Corrignaleto 378.
— Cristo 13.
Montefalco 83.
Montefiascone 71.
Montefiorentino 58.
Monte Gennaro 371.
— Giove 103.
— del Grano 345.
— Guasco 105.
— Leano 387.
— Luco 87.
Montelupo 14.
Monte Maggiore 58.
Montemarciano 104.
Monte Mario 336.
— Massi 12.
— Nero 2.
— Oliveto Maggiore 17.
— Pescali 3. 19.
— Petrara 104.
— Porzio 364.
Montepulciano 19.
—, Lago di 21.
Monte Riggioni 17.
— Romano 75.
Monterosi 77.
Monte Rosso 111.
— Rotondo (near Rome) 70. 339. 341.
— — (near Volterra) 9.
— Sansavino 43.
Montesanto 109.
Monte Somma 87.
— Subasio 81.
— Trevi 387.
Montevarchi 39.
Monticelli 371.
Monti di Cetona 21.
Montone, river 92.
S. Mustiola a Torri (Val di Merse) 38.

Nar 90.
Narni 90.
Nemi 368.
—, Lago di 368.
Nepete 76.
Nepi 76. 70.
Nequinum 90.
Nera, river 57. 88. 89.
Nera Montoro 89.
Nero, Mte. 2.
Nero's Tomb 390.
Nettuno 399.
Ninfa 386.
Nocera Umbra 112.
Nomentum 341.
Norba 386.
Norchia 75.
Norma 386.
Nuceria 112.

Olevano 382.
Ombrone, river 4. 14. 17.
Ontanese 385.
Oratini, Fonte degli 378.
Orbetello 4.
Orcia, river 19.
Orciano 2.
Orcle 75.
S. Oreste 70.
Orlando, Grotta d' 76.
Orte 69. 90.
Orvieto 63.
Osa, river 4.
Osimo 108.
Osservanza, L' 37.
Osteria di Belvedere 353.
— delle Capannelle 345.
— di Cavamonte 343.
— S. Cesareo 364.
— della Ferrata 378.
— di Filomarino 339.
— delle Fratocchie 349.
— di Malafede 397.
— Nuova 391.
— dell' Osa 343.
— del Ponticello 352. 397.
— del Tavolato 344. 365.
— della Volte 38.
Ostia 395.
—, Macchia di 397.
—, Stagno di 397.
Otricoli 69.

Padule 61.
Paganico 19.
Paglia, river 63.
Palazzo 112.
— del Pero 58.

Palazzolo 112.
Palazzuola 369.
Palestrina 380.
Paliano 382.
Palidoro 8.
Palmajola 13.
Palo 8.
Palombara 349. 371.
Palombaro 371. 49.
Panicale 61.
S. Paolo, Stazione di 394.
S. Paolo de' Cavalieri 378.
Papa Giulio, Casino of 333.
— —, Villa of 334.
Papigno 88.
Passerano 382. 343.
Passignano 48.
S. Pastore 343.
Pausilypon 392.
Pellegrino 112.
Pentapolis Maritima 95.
Perugia 48.
S. Agnese 54.
S. Agostino 53.
S. Angelo 54.
Antiquarian Museum 53.
Arco di Augusto 53.
S. Bernardino, Oratorio 55.
Biblioteca Pubblica 52.
Botanic Garden 53.
Cambio, Coll. del 50.
Cathedral 52.
Cemetery 56.
Chiesa Nuova 54.
Collegio del Cambio 50.
Corso Cavour 55.
— Vannucci 50.
S. Costanza 57.
S. Domenico 55.
Episcopal Palace 52.
S. Ercolano 55.
Fonte Maggiore 52.
S. Francesco dei Conventuali 55.
House of Perugino 54.
S. Lorenzo 52.
Madonna della Luce 55.
Maestà della Volte 52.
Meniconi, Gallery 56.
Monaldi, Gallery 56.
Museum 53.
Necropolis 57.
Pal. Antinori 53.
— Baldeschi 50.
— del Capitano del Popolo 55.
— Gallenga 53.
— del Podestà 55.
Perugia:
Pal. Pubblico 51.
Passeggiata Pubblica 56.
Perugino, House of 54.
Piazza Danti 53.
— del Duomo 51.
— Fortebraccio 53.
— del Municipio 52.
— del Sopramuro 55.
— Vitt. Emanuele 50.
Picture Gallery 51.
S. Pietro de' Casinensi 56.
Pinacoteca 51.
Porta Marzia 55.
— S. Pietro 56.
Prefettura 50.
Romualdi, Collection 56.
Sciri (Scalzi), Torre delle 54.
S. Severo 54.
Statue of Julius III. 53.
— of Garibaldi 55.
— of Victor Emmanuel II. 50.
University 53.
Volumnii, Sepolcro de' 56.
Perusia 48.
Pesa, river 14.
Pesaro 97.
Petrara, Monte 104.
Pianosa 13.
Picenum 107.
Piediluco 88.
—, Lake of 88.
Pienza 21.
Pietralata 103.
Pietralunga 59.
Piombino 2.
Piperno 387.
Pisaurum 97.
Pisciatello, the 94.
Planasia 13.
Plautii, Tomb of the 372.
Poggibonsi 14.
Poggio alla Croce 12.
— Mirteto 70.
Polenta 93.
Polimartium 69.
Pollenza 110.
Pomarance 8.
Pompey, Tomb of 367.
Ponente, Lago di 8.
Pons Milvius 335.
Pontassieve 39.
Ponte dell' Acquoria 377.
— della Badia 4.
— a Botte 104.
— della Catena 386.
Ponte Centesimo 112.
Pontedera 8.
Ponte a Elsa 14.
— Felice 69.
— Galera 8. 394.
— Ginori 8.
— S. Giovanni 77.
— Lucano 372.
— Mammolo 372.
— Molle 335.
— Nomentano 341.
— di Nona 343.
— d'Orsino 382.
— Salaro 339.
— Sodo 390.
— del Terreno 70.
— delle Torri 87.
Ponticello, Osteria del 352.
Ponticino 39.
Pontignano, Certosa di 38.
Poppi 43.
Populonia 2.
Porrena 43.
Porsenna, Mausoleum of 62.
Porta Aurelia 353.
— Croce 39.
— Furba 345.
— Libitina 348.
— Spezieria 390.
Porto 394.
— d'Anzio 398.
— Civitanova 110.
— Clementino 7.
— Ercole 4.
— Ferrajo 13.
— Longone 13.
— S. Stefano 4.
Portonaccio 71.
Portus Trajani 7. 394.
Porzio, Mte. 364.
Potenza, river 109. 110.
Potenza-Picena 109.
Prænestе 381.
Pratica 397.
Pratovecchio 43.
Prima Porta, Casale di 335.
Privernum 387.
Prossedi 387.
Pupluna 2.
Pussino, Val di 335.
Pyrgos 7. 392.

S. Quirico 18.

Ranza 12.
Rapolano 19.
Rassina 43.
Ravenna 91.
Recanati 109.

Regillus, Lake 344.
Regresso 374.
Riccione 97.
Rignano, on the Arno 39.
Rimini 94.
Rio Castello 13.
— Falisco 77.
— Marina 13.
Riparbella 8.
Rocca Canterano 378.
— S. Casciano 93.
— di Cave 385.
— Giovine 378.
— Gorga 387.
— Maggiore 61.
— Massima 385.
— di Papa 369.
— Romana 391.
Roccasecca 387.
Rocca S. Stefano 383.
— Strada 19.
S. Rocco 378.
Rojate 383.
ROME 115.
Abbadia delle Tre Fontane 352.
Accademia di Francia 136.
— di Belle Arti 177.
— de' Lincei 316.
— di S. Luca 228.
Acqua Acetosa 335.
— Felice 144. 345. 344.
— Marcia 148. 345.
— Paola 321.
— Santa 344.
— Vergine 138. 343.
S. Adriano 228.
Ædes Castoris 216.
Ærarium publ. 218.
S. Agata in Suburra 149.
S. Agnese 185.
— fuori le Mura 340.
S. Agostino 178. lxi.
Aldobrandine Nuptials 312.
S. Alessio 242.
S. Alfonso de' Liguori 155.
All Saints, Ch. of 124.
Alta Semita 132.
Amazon after Polycletus 306.
American Church 124.
Amphitheatrum Castrense 264.
— Flavium 224.
Anaglypha 219.
S. Anastasia 241.
S. Andrea 334.
— delle Fratte 138.
— al Quirinale 150.
ROME:
S. Andrea della Valle 188. lxx.
St. Andrew, Chap. of 334.
Anfiteatro Umberto I. 178.
S. Angelo, Castello 266.
— in Pescaria 196.
Anio Novus 156.
S. Anna, Chapel of 242.
S. Annunziata 229.
Antinous 208. xlix.
Antiquities, vendors of 120.
S. Antonio Abbate 155.
S. Apollinare 179.
Apollo Belvedere 302.
— Musagetes 299.
— Sauroctonus 300. 338.
SS. Apostoli 173.
Apoxyomenos 306. xlv. li.
Aqua Claudia 156. 237. 345.
— Julia 155.
— Trajana 321.
— Virgo 138. 163.
Aquarium 155.
Ara Pacis 161.
Arch of Augustus 220.
— of Constantine 226.
— of Dolabella and Silenus 250.
— of Drusus 249.
— of the Fabii 221.
— of Gallienus 155.
— of the Money-Changers 239.
— of Sept. Severus 218.
— of Tiberius 217.
— of Titus 223. xlix.
Archæol. Instit., British and American 120.
— —, German 212.
— —, French 193.
Archivio Vaticano 310.
Arco di Giano 239.
— Oscuro 333.
— de' Pantani 230.
Arcus Argentariorum 239.
Area Capitolina 198.
— Palatii 234.
Ariadne (Vatican) 301.
Armoury 313.
Arrival 115.
Artists' Association 120.
Arx Capitolina 198.
Atrium Vestæ 220.
Auditorio di Mecenade 156.
ROME:
Auguratorium 234.
Augustus, Bust of 311.
Augustus, Statue of 306. 1.
Aula Dei 256.
Aurora, Casino dell' 142.
Aventine, the 191. 242.
S. Balbina 246.
Banca Romana 149.
Bankers 119.
Baptistery (Lateran) 256.
Barcaccia, La 137.
Barracks of the Carabinieri 267.
S. Bartolomeo 197.
Basilica Æmilia 214. 219.
— of Constantine 222.
— Constantiniana 256.
— Eudoxiana 159.
— Julia 217.
— Liberiana 153.
— of SS. Nereo ed Achilleo 348.
— of St. Petronilla 348. 360.
— Porcia 214.
— Sempronia 214.
— Sessoriana 157.
— di S. Stefano 344.
— Ulpia 231.
— of St. Valentine 334.
Baths 119.
Battistero, the 256.
Beer 117.
Belrespiro 353.
S. Bernardo 143.
S. Bibiana 155.
Bibliography xxiv.
Biblioteca Alessandrina 125. 183.
— Angelica 125. 179.
— Barberina 128. 143.
— Casanatensis 125. 183.
— Chigiana 128.
— Corsiniana 128.
— Vallicellana 128. 191.
— Vaticana 125. 310.
— Vittorio Emanuele 125. 167.
Bibulus, Mon. of 165.
Birrerie 117.
Bocca della Verità 240.
S. Bonaventura 224.
Bookbinders 121.
Booksellers 121.
Borgo 264. 131.
— S. Angelo 267.

ROME :
Borgo Nuovo 267.
— S. Michele 268.
— S. Spirito 267. 268.
— Vecchio 267.
Botanical Garden 314.
Bramante:
Belvedere of the Vatican 296. 302.
Cancelleria, Palazzo della 190.
Cortile di S. Damaso (or delle Loggie) 279.
Monastery Court of S. Maria della Pace 187.
S. Lorenzo in Damaso 190.
Pal. Giraud 267.
St. Peter's 270.
Tempietto 320.
British Academy 120.
Bronzes, antique 203. 204. 318.
—, Imitations of 120.
Cabs, see Appx.
Cæcilia Metella, Tomb of 348.
Cælius, the 131.
Cairoli, Monument of the 136.
Cafés 117.
Calcografia Regia 138. 121.
Calendarium Prænestinum 188.
Cameos 120.
Camera de' Deputati 179.
Campagna di Roma 325.
Campo di Fiori 192.
— Militare 144.
— Vaccino 215.
— Verano 342.
Campus Martius 131. 160.
Cancelleria, Pal. 190. lxiii.
Candelabra, antique 297.
Capitol 198.
—, Coll. of the 202.
Capitoline Hill 131.
— Museum 206.
— Venus 211.
— Wolf 204.
Capo di Bove 348.
Caracalla, Thermæ of 246.
Carcer Mamertinus 228.
Carceri Nuovi 194.
ROME:
S. Carlo alle Quattro Fontane 143. lxx.
— a' Catinari 194.
— al Corso 160.
Carnival 128.
Carriages 118.
Carthusian Monastery 145.
Casa di Crescenzio 241.
— di Livia 234.
— di Pilato 241.
— Professa 188.
— di Rienzi 241. lix.
— Tarpeia 212.
— Zuccari 139.
Casale Rotondo 349.
Casino Massimi 258.
— di Papa Giulio 333.
— Rospigliosi 151.
Castello S. Angelo 266.
Castro Pretorio 144.
Casts 120.
Catacombs 354. xxxi.
— of S. Agnese 360.
— of S. Alessandro 361.
— of St. Callistus 359.
— of Domitilla 359.
— of S. Generosa 394.
— Jewish 360.
— of SS. Nereus and Achilleus 359.
— of SS. Peter and Marcellinus 360.
— of St. Pontianus 361.
— of St. Prætextatus 360.
— of St. Priscilla 360.
— of S. Sebastiano 360.
S. Caterina de' Funari 195.
— di Siena 149.
S. Cecilia in Trastevere 323.
Cemetery, German 278.
—, Jewish 241.
—, Protestant 244.
S. Cesareo 247.
Cestius, Pyramid of 244.
Chain Bridge 192.
Chemists 119.
Chiesa Nuova 191.
Christian Museum 261.
Chronological Table of the Emperors and Popes xxxvi.
Church Festivals 122.
Cigars 118.
Cimetero dei Tedeschi 278.
Circo Agonale 184.
Circus of Caligula 265.
ROME:
Circus of Domitian 184.
— Flaminius 195.
— of Maxentius 348.
— Maximus 241.
Civitas Leonina 265.
Claude Lorrain's Landscapes 171.
S. Clemente 252. lvii. lix. lx.
Climate xxii.
Clivus Capitolinus 218.
— Cinnæ 336.
— Martis 346.
— Victoriæ 233.
Cloaca Maxima 239. 213. 217.
Clothing 121.
Cœmeterium Ostrianum 360.
Cola di Rienzi, statue of 200.
Collections, etc. 201.
Collegio Militare 314.
— di Propaganda Fide 137.
— Romano 167. 183.
Collegium Maroniticum 159.
— Urbanum 137.
Collis Hortorum 135.
Colonacce, Le 230.
Colonnade of the Twelve Gods 215.
Colosseum 224.
Columbaria 248. 249. 346. 353.
Comitium 213.
Concordia, Temple of 216.
Confectioners 117.
Congregazione di Carità 323.
Conservatori, Palace of the 201.
Consulates 119.
Coral 120.
Corso, the 160.
— Vittorio Emanuele 164.
Corte di Appello 191.
S. Cosimato 323.
SS. Cosma e Damiano 222. lvii. lviii.
S. Costanza 340.
Crescentius, House of 241.
S. Crisogono 322.
S. Croce in Gerusalemme 157. 156.
Curia 219.
— Hostilia 213.
— Julia 219. 228.

ROME:
Dentists 119.
Deputies, House of 179.
Diadumenos Relief 303.
Diocletian, Thermæ of 145.
Dioscuri, group of the 200.
Discus-thrower of Myron 179. 297. lxiii.
SS. Domenico e Sisto 149.
Domine Quo Vadis 346.
Dominican Monastery 242.
Domus Augustana 235. 232.
— Flavia 235.
— Liviæ 234.
— Tiberiana 233.
Doryphorus (after Polycletus) 307. lxiii.
Drusus, Arch of 249.
Ecole de Rome 193.
Egyptian Museum 307.
S. Eligio degli Orefici 194.
Embassies 119.
English Churches 124.
Engravings 121. 138.
Eros of Praxiteles xliv.
Esquiline 131.
Ethnographical Museum 167.
Etruscan Museum 307. lii.
Eurysaces, Mon. of 156.
S. Eusebio 155.
Excubitorium of the Vigiles 322.
Exquiliæ 132.
Farnese Gardens 233.
Farnesina, Villa 314. lxviii.
Fasti Consulares 206.
Fattorini Pubblici 118.
Faustina, Temple of 221.
Ficoronian Cista 168.
Filippo Neri, chapel of 189.
Filippo Neri, Oratorio di 251.
Finance Office 144.
Flavian Palace 235.
Fontana delle Tartarughe 194.
— di Trevi 163. 138.
— del Tritone 139.
Fontanone dell' Acqua Felice 144.
Fora of the Emperors 227.
ROME:
Fortune, Temple of 240.
Forum of Augustus 229.
— Boarium 238.
— of Cæsar, or Forum Julium 229.
— of Nerva 230.
— Romanum 213.
— of Trajan 230.
— Transitorium 230.
S. Francesca Romana 222.
S. Francesco di Paola 159.
— a Ripa 324.
Galleria d'Arte Modena 149.
— Barberini 142.
— Borghese 177.
— Colonna 174.
— Corsini 316.
— Doria 170.
— of Imperial Busts 318.
— Lateranense 261.
— Spada 193.
— Tenerani 148.
— Torlonia 176.
— of the Vatican 292.
Gallienus, Arch of 155.
Galluzze, Le 156.
Ganymede (after Leochares) xliv.
Gardens of Sallust 142.
Garrison 129.
Gaul, Dying 208. xlvi.
German Hospice 186.
Gesù 187. lxx.
— e Maria 160.
Ghetto 195.
S. Giacomo in Augusta (degli Incurabili) 160.
— degli Spagnuoli 185.
Giordano Bruno, Statue of 192.
S. Giorgio in Velabro 239.
Giotto's Navicella 272.
S. Giovanni de' Fiorentini 192.
— in Fonte 256.
— in Laterano 256. lix. lxix.
— in Oleo 248.
— e Paolo 250.
— a Porta Latina 248.
S. Giuseppe a Capo le Case 138.
— de' Falegnami 228.
Gladiator, Dying 208. xlvi.
Gloves 122.
Goethe, House of 160.
ROME:
Golden Palace of Nero 224.
Goldsmiths 120.
Graces, the, relief by Socrates 305. l.
S. Gregorio 249.
Grotte Vaticane 277.
Grotto of Egeria 346.
Guercino's Aurora 142.
Guido Reni's Aurora 152.
Hadrian's Tomb 265.
Hairdressers 119.
Hercules, Torso of 303.
Hills of Rome, Seven 131.
History of the City of Rome xxv.
Horse Tamers (Quirinal) 150.
Horses, Saddle 118.
Hospice, German 186.
Hospital, Bohemian 191.
Hospital for Women 255.
Hôtel Quirinal 148.
Hotels 115.
Hydropathic Establishments 119.
S. Ignazio 166. lxx.
Ilian Tablet 211.
Immacolata, Column of the 137.
Inquisition 278.
Intarsia 122.
Isola Tiberina (di Bartolomeo) 197.
Istituto de' Ciechi 243.
— Tecnico 159.
S. Ivo 183.
Janiculum, the 319.
Janus Quadrifrons 239.
Jesuit Churches 150. 187. lxx.
— Cemetery 241.
Juno Barberini 299.
— Ludovisi 140.
Keats' House 137.
Keyhole 243.
Laocoon 302. xlvi.
Lateran, the 258.
Leonardo da Vinci's Madonna 313.
Lex Regia of Vespasian 209.
Libraries 125.
Liceo Ennio Quirino Visconti 167.
Lieux d'Aisance 119.
Liquoristi 118.
Livia, House of 234.

ROME:
Longara see Lungara.
S. Lorenzo in Damaso 190.
— fuori le Mura 341. lviii. lix.
— in Lucina 161.
— in Miranda 221.
— in Panisperna 153.
— in Piscibus 268.
S. Luigi de'Francesi 184.
Lungara 313.
Lungaretta 322.
Lungo Tevere 178.
Lupercal, the (grotto) 238.
Madonna Lucrezia 166.
S. Marcello 164.
S. Marco 166. lviii.
Marcus Aurelius, Column of 162.
—, Statue of 201. l.
Marforio, Statue of 206.
Margherita, Passeggiata 313. 321.
S. Maria degli Angeli 145.
— dell' Anima 185.
— in Aracœli 199.
— Aventina 243.
— Bocca della Verità 240.
— in Campitelli 195.
— dei Cappuccini 139.
— della Concezione 139.
— in Cosmedin 240. lx.
— in Domnica 251.
— Egiziaca 240.
— Maria di Grottapinta 192.
— di Loreto 232.
— Maggiore 153. lviii. lix. lx.
— ad Martyres 181.
— Mater Dei 153.
— sopra Minerva 182.
— de' Miracoli 134.
— di Monserrato 193.
— in Monte Santo 134.
— della Navicella 251.
— ad Nives 153.
— Nova 223.
— Nuova 349.
— dell' Orto 324.
— della Pace 186.
— della Pietà in Campo Santo 278.
— del Popolo 134. lxii.
— ad Præsepe 153.
— del Priorato 243.
— Rotonda 180.
— Scala Cœli 352.
— in Schola Graeca 240.
— del Sole 240.

ROME:
S. Maria Traspontina 267.
— in Trastevere 322.
— in Vallicella 191.
— in Via Lata 164. 162.
— della Vittoria 144.
Marmorata, the 244.
Marrana, the 246.
SS. Martina e Luca 228.
S. Martino ai Monti 158.
Mausoleum of Augustus 178.
— of Hadrian 266.
Meleager, Statue of 303.
Metastasio, Mon. of 161.
Meta Sudans 224.
Michael Angelo: lxiii-lxiv.
Carthusian Convent, Court of the 145.
Christ bearing the Cross 183.
Frescoes in the Cappella Paolina 284.
Frescoes in the Sistine Chapel 281.
S. Giov. dei Fiorentini 192.
— — in Laterano 257.
Last Judgment 283.
S. Maria degli Angeli 145.
Michael Angelo:
Monument of Julius II. 159.
Pal. Farnese 193.
Pedestal of the Marc. Aur. statue 201.
St. Peter's 271.
Piazza del Campidoglio 200.
Pietà 274.
—, unfinished 160.
Prophets and Sibyls 282.
Statue of Moses 159.
S. Michele, Osp. 324.
S. Michele in Sassia 268.
Milliarium Aureum 218.
Minerva, Temple of 156.
Minerva Medica 306.
Ministers' offices:
Education 183.
Exterior 151.
Finance 144.
Interior 189.
Public Works 162.
War 143.
Mint 313.
Moles Hadriani 266.
Molossian Hounds 302.

ROME:
Mons Sacer 341.
Monte Caprino 198. 212.
— Citorio 179. 162.
— Malo 336.
— Mario 336.
— di Pietà 193.
— Testaccio 244.
Monument of the Empress Helena 343.
Mosaico, Studio del 312.
Museo Artistico-Industriale 138.
— Boncompagni 140.
— Kircheriano 167.
— Nazionale alle Terme Diocleziane 146.
— Profano 258.
— Torlonia 317.
Museums, see Capitol, Lateran, Vatican.
Music 121.
Navicella, the 250.
— (Giotto's) 272.
S. Nereo ed Achilleo 247. lviii.
Nero, Buildings and Statue of 224.
Newspapers 128.
S. Nicola in Carcere 196.
Nile, Group of the 306. xlv.
Niobe, Daughter of 305. xliv.
Nome di Maria 232.
Nymphæum 236.
Obelisks 133. 136. 150. 153. 180. 182. 255. 269.
Observatory 170.
Octavia, Colonnade of 196.
October Festival 128.
Oculists 119.
S. Offizio 278.
Omnibuses, see Appx.
S. Onofrio (Lungara) 313.
— (Monte Mario) 336.
Oratorio di S. Filippo Neri 251.
Orientation 129.
Orti Farnesiani 233.
Ospedale di S. Spirito 268.
Ospizio di S. Michele 324.
Osterie 118.
Pædagogium 238.
Painters 120.
Palatine 131. 232.
Area Palatii 234.
Auguratorium 234.

ROME
Palatine:
Basilica 235.
Buildings of Tiberius 233.
— of Sept. Severus 237.
Excavations 233.
Farnese Gardens 233.
Flavian Palace 235.
Lupercal 238.
Pædagogium 238.
Palatium 234.
Porta Mugionis 235.
Septizonium 233.
Stadium 237.
Temple of Jupiter Stator 235.
Temple of Jupiter Victor 236.
Temple of Victoria 234.
Palazzetto Farnese 189.
Palazzo Albani 143.
— Altemps 179.
— Altieri 187.
— Antonelli 149.
— Ascarelli 195.
— Barberini 142.
— Bernini 161.
— Bolognetti 176. 188.
— Bonaparte 164.
— Boncompagni-Piombino 140.
— Borghese 177.
— Braschi 189. 185.
— Caffarelli 199.
— della Cancelleria 190.
— Capranica 189.
— Cenci-Bolognetti 195.
— Chigi 162.
— Colonna 174. 149. 163.
— of the Conservatori 201.
— della Consultà 151.
— dei Convertendi 267.
— Corsini 316.
— Doria 170. 164.
— Falconieri 194.
— Farnese 193.
— Farnesette 189.
— Fiano 161.
— Gabrielli 190.
— Galitzin 178.
— Giraud-Torlonia 267.
— del Governo Vecchio 190.
— Grazioli 187.
— Hüffer 149.
— Lancelotti 179.
— del Laterano 258.
ROME:
Palazzo Linotta 189.
— Madama 183.
— Marignoli 162.
— Massimi alle Colonne 189.
— Mattei 195.
— Muti-Papazzurri 163.
— Odescalchi 164.
— del S. Offizio 278.
— Orsini 196.
— Pamphilj 185.
— Pio 192.
— Piombino 140.
— Poli 163.
— Regio 150.
— Ricciardi 268.
— Righetti 192.
— Rinuccini 164.
— Rondinini 160.
— Rospigliosi 151.
— Ruspoli 161.
— Sacchetti 194.
— Salviati 164. 314.
— Santacroce 193.
— Savelli 196.
— Sciarra-Colonna 163.
— del Senatore 201.
— Simonetti 164.
— Sora 191.
— Spada alla Regola 193.
— di Spagna 137.
— Torlonia 162. 165. 176.
— Vaticano 278.
— di Venezia 164. lix.
— Verospi 162.
— Vidoni 188.
S. Pancrazio 353.
S. Pantaleo 189.
Pantheon 180. xlviii.
S. Paolo fuori le Mura 350. lix.
— alle Tre Fontane 352.
Parco Regina Margherita 335. 339.
Pasquino, Piazza del 189.
Passeggiata Margherita 313. 321.
Passionist Monastery 250.
Patriarchal Churches, the xxxii.
S. Paul, Ch. of 148.
Pensions 116.
Permessi 125.
St. Peter's 269.
Philippine Convent 190. 191.
Phocas, Column of 219. 214.
ROME:
Photographs 121.
Physicians 119.
Piazza Aracœli 199.
— Barberini 139.
— Benedetto Cairoli 194.
— Bocca della Verità 239.
— del Campidoglio 200.
— Campitelli 195.
— Campo di Fiori 192.
— Capo di Ferro 193.
— Capranica 180.
— dei Cinque Cento 144.
— Colonna 162.
— dell' Esquilino 153.
— del Foro Trajano 230.
— Guglielmo Pepe 156.
— Madama 183.
— Magnaapoli 149.
— S. Marco 166.
— Mignanelli 137.
— della Minerva 182.
— Montanara 196.
— di Monte Citorio 162. 179.
— della Navicella 250.
— Navona 184.
— dell' Orologio 190.
— del Pasquino 189.
— de' Pellegrini 193.
— Pia 267.
— di Pietra 162.
— di S. Pietro 268.
— Pilotta 163.
— del Popolo 133.
— di Porta S. Giovanni 264.
— del Quirinale 150.
— Rusticucci 268.
— di Spagna 137.
— Tartaruga 194.
— delle Terme (di Termini) 144.
— della Trinità 136.
— della Valle 189.
— di Venezia 164.
— Vitt. Emanuele 155.
S. Pietro in Carcere 228.
— e Marcellino 344.
— in Montorio 319.
— in Vaticano 269.
— in Vincoli 159.
Pincio, the 131. 135.
Pliny's Doves 211.
Police Office 115.
Pons Ælius 266.
— Æmilius 240.
— Cestius 197.
— Gratianus 197.
— Milvius 335.

ROME:
Pons Valentiniani 349.
Ponte S. Angelo 266.
— Cestio 197.
— Fabricio 196.
— Garibaldi 194. 322.
— Margherita 133.
— Molle 335.
— Nomentano 341.
— de' Quattro Capi 196.
— di Ripetta 177.
— Rotto 240. 323. xxiii.
— Salaro 339.
— Sisto 319. xxiii.
— Umberto 178.
Popes, List of xxxvi.
Popular Festivals 128.
Population 130.
Porta Appia 249.
— Asinaria 264.
— Aurelia 353.
— Capena 246. 345.
— Furba 345.
— S. Giovanni 264. 344.
— Latina 248. 344.
— S. Lorenzo 155. 341.
— Magica 155.
— Maggiore 156. 343.
— Mugionis 235.
— Nomentana 339.
— Ostiensis 245.
— S. Pancrazio 353.
— S. Paolo 245.
— Pia 339.
— Pinciana 142.
— del Popolo 133. 327.
— Portese 324.
— Salara 336.
— S. Sebastiano 249. 345.
— Settimiana 319.
— S. Spirito 268. 313.
— Tiburtina 341.
Porters 118.
Portico (Colonnade) of Octavia 196.
— of the Twelve Gods 215.
Post Office 118. 162.
Prænestе, Treasure of 169.
S. Prassede 157. lviii.
Prati di Castello 267.
— del Popolo Romano 244.
Prehistoric Museum 167.
S. Prisca 245.
Private Apartments 116.
Propaganda 138.
Protestant Cemetery 244.

ROME:
Protestant Churches 124.
Protomoteca 202.
S. Pudenziana 152. lviii.
Pyramid of Cestius 244.
SS. Quattro Coronati 255.
Quattro Fontane 143. 150.
Questura 115.
Quirinal, the 131.
Railway Office 115.
— Station 144. 115.
Raphael: lxv-lxviii.
Bible of R. 291. 292.
Chigi Chapel 134.
S. Eligio 194.
Entombment 332.
Faith, Hope, and Charity 293.
Fornarina 142. 330.
Frescoes in the Farnesina 314.
Galatea 315.
Loggie (Vatican) 291.
Madonna di Foligno 293.
Navagero and Beazzano 173. 170.
St. Peter's 270.
Prophet Isaiah 282.
Sibyls 282.
Raphael's Stanze (Vatican) 284.
— Tapestry 294.
— House (removed) 268.
— Frescoes from the Villa 327.
— Tomb 181.
— Transfiguration 293.
Reading Rooms 121.
Regia 221.
Restaurants 117.
Rienzi's House 241.
Rione Monti 132.
Ripa Grande 324.
Ripetta, the 177.
Ripresa de' Barberi 165.
S. Rocco 177.
Roma Quadrata 232. 235. 238.
— Vecchia 349.
Rostra 218.
— Julia 220.
Rotonda, La 180.
Round Temple 240.
Rupe Tarpeia 212.
S. Saba 245.
S. Sabina 242. lviii. lix.
Sacra Via 216.

ROME:
Sallust, Gardens of 142.
S. Salvatore 256.
Sancta Sanctorum, chapel 263.
Sapienza, Università della 183.
Sarcophagi, ancient lii.
—, early Christian liv. lvi. 261. 262.
Saturn, Temple of 218.
Satyr of Myron 259.
— of Praxiteles 208. 307.
Savings Bank 164.
Scala Santa 263.
— di Spagna 137.
Schola Xantha 216.
Scipios, Tomb of the 248.
Scott, House of Walter 162.
Sculptors 120.
S. Sebastiano 347.
Semenzaio Comunale 247.
Seminario Romano 179.
Septa Julia 164.
Septizonium 233.
Servius, Wall of 144. 149. 245.
Sessorium 157.
Sette Sale 150.
Seven Churches of Rome, the xxxi.
Shops 120.
S. Silvestro in Capite 161.
— al Quirinale 152.
Sistine Chapel 280. lxi.
S. Sisto 247.
Sophocles, Statue of 259.
Spagna, Scala di 137.
Spanish Church 193.
S. Spirito, Ospedale di 268.
S. Spirito in Sassia 268.
Stadium (Circus) of Domitian 184.
— of Septimius Severus 237.
S. Stefano delle Carrozze 240.
— Rotondo 251.
Strangers' Quarter 133.
Street Scenes 128.
Studios 120.
S. Susanna 143.
Tabernae Veteres and Novae 213.
Tabularium 212.
Tarpeian Rock 212.

ROME:
Teatro Argentina 194.
— Drammatico 149.
Telegraph Office 118. 162.
Tempietto 320.
Temple of Cæsar 220.
— of Castor and Pollux 216.
— of Concordia 216.
— of the Deus Rediculus 346.
— of Divus Augustus 233.
— of Faustina 221.
— of Fortune 240.
— of Hercules Victor 240.
— of Isis 167.
— of Juno Sospita 196.
— of Jupiter Capitolinus 198.
— of Jupiter Stator 235.
— of Jupiter Victor 236.
— of Mars Ultor 229.
— of Mater Matuta 240.
— of Minerva Medica 156.
— of Neptune 163.
— of Romulus 348.
— of the Sacra Urbs 222.
— of Saturn 213.
— of Spes 196.
— of Venus Genetrix 229.
— of Venus and Roma 224.
— of Vespasian 216.
— of Vesta 220.
— of Victoria 234.
Templum Sacræ Urbis 222.
S. Teodoro 239.
Testaccio, Monte 244.
Theatres 128.
Theatre of Marcellus 196.
— of Pompey 192.
Thermæ of Agrippa 182.
— Antoninianæ 246.
— of Caracalla 246.
— of Constantine 150. 175.
— of Diocletian 145.
— of Titus 227.
Thorvaldsen, Statue of 142.
Tiber, river 130.
—, Island of the 197.
Tiberius, Buildings of 233.
Time-Ball 167.

ROME:
Titian:
Amor Sagro e Profano 333.
Cupid 333.
St. Dominic 333.
Tobacco Manufactury 118.
Tomb of Bibulus 165.
— of Cæcilia Metella 348.
— of Francesca de' Ponziani 223.
— of Hadrian 265.
— of the Empress Helen 343.
— of the Pancratii 344.
— of the Scipios 248.
— of the Valerii 344.
S. Tommaso in Formis 250.
Torlonia, Museo 317.
Torre delle Milizie 149.
— di Nerone 149.
Trajan's Column 230.
Trajan's Forum 231. xlix.
Tramways, see Appx.
Trastevere 131. 319.
Trattorie 117.
Tre Fontane 352.
Tribunale Civile e Correzionale 191.
Tribunale di Commercio 191.
Triclinium of Leo III. 264.
SS. Trinità de' Monti 136.
— de' Pellegrini 194.
Trinity, Ch. of the 162.
Triumphal Arches, see Arch.
Trofei di Mario 155. 200.
Tullianum 228.
Umbilicus Urbis Romæ 218.
Università della Sapienza 183.
S. Urbano 347.
Vatican, the 278.
Antiquities 296.
Appartamenti Borgia 312.
Arazzi, Galleria degli 294.
Archives 310.
Belvedere, Cortile del 296.
—, Vestibule of the 303.
Boscareccio, il 304.

ROME:
Vatican:
Braccio Nuovo 306.
Bronzes 308.
Candelabri, Galleria dei 297.
Cappella di Niccolò V. 291.
— Paolina 284.
— Sistina 280.
Casino del Papa 304.
Cortile del Belvedere 302.
— di S. Damaso 279.
— delle Loggie 279.
Egyptian Museum 307. lii.
Etruscan Museum 307. lii.
Gabinetto delle Maschere 302.
Galleria degli Arazzi 294.
— dei Candelabri 297.
— Geografica 294.
— Lapidaria 305.
— delle Statue 300.
Garden 304.
Giardino della Pigna 304.
Hall of the Busts 301.
Library 310.
Mich. Angelo's Frescoes 281. 284.
Museo Chiaramonti 304.
— Etrusco-Gregoriano 307.
— Pio-Clementino 296.
Museum of Christian Antiquities 311.
Pauline Chapel 284.
Picture Gallery 292.
Portone di Bronzo 279.
Raphael's Loggie 291.
— Stanze 284. lxvi.
— Tapestry 294. lxvii.
Sala degli Animali 300.
— della Biga 297.
— dei Busti 301.
— di Costantino 290.
— a Croce Greca 296.
— Ducale 284.
— dell' Immacolata 284.
— delle Muse 299.
— Regia 283.
— Rotonda 298.

ROME:
Vatican:
Scala Pia 279.
— Regia 279.
Sistine Chapel 280.
Stanza d'Eliodoro 289.
— dell' Incendio 285.
— de Papiri 311.
— della Segnatura 285.
Tomb-Paintings 309.
Tor di Borgia 279.
Torre de' Venti 307.
Vases, Collection of 308.
Vatican Hill 264.
Velabrum 238.
Velazquez's Innocent X. 171.
Velia 222.
Venus after Praxiteles 297. xliv.
Vesta, Temple of 220.
Vestal Virgins, Palace of the 221.
Via Agostino Depretis 148. 152.
— Anicia 324.
— Appia 246. 345.
Via del Babuino 133. 137.
— — — Vecchi 193.
— Baullari 189.
— Bocca della Verita 196.
— Cavour 153. 157.
— de' Cerchi 241.
— del Clementino 178.
— de' Condotti 137. 177.
— Conte Verde 156.
— delle Convertite 161.
— de' Coronari 179.
— della Croce Bianca 230.
— della Dataria 150.
— de' Due Macelli 138.
— Em. Filiberto 156.
— dei Falegnami 194.
— della Fontanella di Borghese 161. 177.
— Galvani 244.
— Garibaldi 319.
— Giulia 194.
— del Governo Vecchio 190.
— Gregoriana 137.
— Labicana 156.
— Lata 164.
— Latina 248.
— di Marforio 165.
— della Marmorata 243.

ROME:
Via Merulana 154.
— di Monserrato 193.
— delle Muratte 163.
— del Nazareno 138.
— Nazionale 148. 164.
— della Pescheria 195.
— de' Pettinari 194.
— della Pilotta 163.
— Prænestina 156.
— Principe Eugenio 156.
— di Propaganda 138.
— Quattro Fontane 142. 148.
— del Quirinale 149. 150.
— di Ripetta 133.
— Sacra 216.
— della Salara 240. 336.
— della Scrofa 178.
— Sistina 137. 138.
— di Tor Argentina 194.
— delle Tre Pile 199.
Via del Tritone 138.
— Triumphalis 226.
— de' Vascellari 323.
— Venti Settembre 143.
Viale Principessa Margherita 156.
Victor Emmanuel, Mon. of 165. 200.
—, Statue of 135.
—, Tomb of 181.
Vicus Jugarius 217.
— Tuscus 217. 238.
Villa Albani 336.
— Aldobrandini 149.
— Borghese 327.
— Cælimontana 251.
— Casali 252.
— Doria-Pamphilj 353.
— Farnesina 314.
— Ludovisi 139.
— Madama 335.
— Magistrale (Maltese) 243.
— Massimi 258.
— Mattei 251.
— Medici 136.
— Mellini 336.
— di Papa Giulio 334.
— Spada 339.
— Torlonia 340.
— Wolkonsky 264.
Viminal 131. 132.
SS. Vincenzo ed Anastasio 163. 352.
S. Vitale 149.
S. Vito 155.
Waldensian Church 149.

ROME:
Wall xlvi.
War Office 143.
Wine-houses 117.
Zecca 313.
Zeus of Otricoli 299.
Roma Vecchia 349.
Romena, castle 43.
Romena 43.
Ronciglione 76. 390.
Ronco, the 92. 93.
Rosaro 57.
Roselle 3.
Rosia 38.
Rosignano 2.
Rosso, Monte 111.
Roviano 379.
Rubicon, the 94.
Ruffinella, Villa 363.
Rusellæ 3.

Sabate 392.
Sabina, the 70.
Sabine Mountains, the 370.
Sabinum (of Horace) 377.
Sacco 388.
Sacra, Isola 395.
Saline 8.
Salone 371.
S. Salvatore, Abbey 12.
Sapis 93.
Sarteano 62.
Sasso 9.
Sassoferrato 111.
Sassovivo, Abbadia di 83.
Saturnia 4.
Savignano 94.
Savio, river 93.
Saxa Rubra 335.
Schieggia 104.
S. Scolastica 379.
Scopettone, the 57.
S. Secondo 59.
Segni 389.
Selagite, Mt. 12.
Selci Lama 58.
Sena Gallica 104.
— Julia 22.
Senigallia 104.
Senio, river 91.
Sentinum 112.
Septempeda 110.
Sermoneta 386.
Serpentara 333.
Serra Partucci 59.
— S. Quirico 111.
Setia 387.
Settecamini 372.
Sette Vene 77.
S. Severa 7.
S. Severino 110.

Sezze 387.
Sibilla, Mt. 107.
Sicci 39.
Siena 21.
S. Agostino 30.
Archives 31.
Bandini, Statue of 33.
Baptistery 26.
S. Barbera, Fort 36. 37.
S. Bernardino, Oratorio di 33.
Biblioteca Comunale 35.
Campansi, Monast. 37.
Cappella di Piazza 25.
Carmine 31.
Casa Bambagini-Galletti 30.
— di S. Caterina 35.
Casino de' Nobili 26.
Cathedral 27.
Cimitero di Misericordia 31.
SS. Concezione 32.
Deaf and Dumb Asylum 31.
S. Domenico 36.
Fontebranda 36.
Fontegiusta 37.
Fonte di Follonica 32.
— Gaja 26.
— Ovile 37.
— di Pantaneto 32.
— de' Pispini 32.
S. Francesco 33.
S. Giorgio 32.
S. Giovanni 27.
S. Girolamo 32.
House of St. Catharine 35.
Innocenti 30.
Istituto delle Belle Arti 33.
— de' Sordo-Muti 31.
Library of the Cathedral 29.
Lizza, La 36.
Loggia del Papa 31.
L'Osservanza 37.
Madonna d. Angeli 32.
Mangia, Torre del 25.
S. Maria del Carmine 31.
— delle Nevi 36.
— di Provenzano 32.
— della Scala 30.
S. Martino 31.
Metropolitana, Chiesa 27.
—, Opera della, or
— del Duomo 29.
Osservanza 37.
Palazzo Arcivescovile 27.
Siena:
Palazzo Bichi 33.
— Buonsignori 30.
— Chigi (now Piccolomini) 30.
— Ciaia 36.
— dei Diavoli 37.
— Finetti 31.
— Gori 33.
— del Governo 31.
— del Magnifico 26.
— Mocenni 36.
— Nerucci 30.
— Palmieri 33.
— Pecci 30.
— Piccolomini 30.
— Pollini 31.
— Pubblico 25.
— Reale 29.
— Saracini 30.
— Spannocchi 33.
Palazzo Tolomei 33.
— de' Turchi 37.
Peruzzi, House of 37.
Piazza del Campo (Vittorio Emanuele) 24.
— di S. Francesco 32.
— dell' Indipendenza [illegible].
S. Pietro della Maggione 37.
— — alle Scale 30.
Porta Camollia 37.
— S. Marco 31.
— Ovile 37.
— Pispini 32. 37.
— Romana 32.
Servi di Maria 32.
S. Spirito 32.
Statue of Italia 26.
— of Bandini 33.
Tolomei, Collegio 30.
University 32.
Sieve, river 39.
Sigillo 104.
Signa 14.
Signia 389.
S. Silvestro 70.
Simbruina Stagna 379.
Sinalunga 19. 44.
Sinigaglia 104.
Sinnus 91.
Sipicciano 71.
Sirolo 107.
Somma, Monte 87.
Sonnino 387.
Soracte, Mt. 70.
Sovana 4.
Spello 81.
Spoletium 84.
Spoleto 84.
Staggia 17.
S. Stefano 383.
S. Stefano, Grotte 71.
—, Porto 4.
Stia 43.
Sticciano 19.
Stimigliano 70.
Storta, La 390.
Stroncone 88.
Subasio, Monte 81.
Subbiano 43.
Subiaco 379.
Sublaqueum 379.
Sutri 76. 390.
Sutrium 76.

Tadinum 112.
Talamone 4.
Tarquinii 6.
Tarracina 388.
Taverna, Villa 364.
Tavolato, Osteria del 344. 365.
Tavollo, river 97.
Terni 87.
Terontola 47.
Terracina 388.
Teverone, river 371.
Tiber, river 58. 69. 71. 90. etc.
—, Source of the 58.
Tibur 375.
Tifernum Tiberinum 58.
Tivoli 374.
Todi 57.
Tolentino 110.
Tolentinum Picenum 110.
Tolfa, La 7.
Tomba di Nerone 390.
— dei Pancratii 344.
— dei Valerii 344.
Topina, Val 112.
Topino, the 82.
Tor Paterno 397.
— di Quinto 335.
— Sapienza 343.
— de' Schiavi 343. 371.
— di Selce 349.
— Tre Teste 343.
Torraccio 349.
Torre Bertaldo 7.
— Boacciana 397.
— Pignattara 344.
Torrenieri 18.
Torri (Val di Merse) 38.
Torrita 19. 44.
Toscanella 74.
Trasimeno, Lago 47.
Trebia 84.
Tre Fontane 352.
Trestina 59.
Trevi 84.
—, Monte 387.
Trevignano 391. 392.

.Tuder 57.
Tuficum 111.
Tuoro 48.
Turchina 6.
Tusculana, Villa 363.
Tusculanum 363.
Tusculum 363.

Ufens 387.
Uffente 387.
Umbertide 59.
Umbria 91.
Urbania 58.
S. Urbano 347.
Urbibentum 63.
Urbino 99. 58.
Urbisaglia 110.
Urbs Salvia 110.
— Vetus 63.
Urgone, the 94.
Urvinum Hortense 83.
— Metaurense 99.
Uso, river 94.

Vaccarreccia, Tumulus of 391.
Vada 2.
Vagnolini, Vigna 346.
Valca, the 390.
Valchetta, the 335.
Val d'Elsa 14.
— di Pussino 335.
— Topina 112.
Valle Aricciana 367.
— dell' Inferno 336.
Valmontone 388.
Valvisciolo, Abbey of 386.
Varano 107.
Varia 378.
Veii 390.
Velathri 9.
Velino, river 89.
Velitræ 384.
Velletri 384.
Vene, Le 84.
Verna, La 43.
Vetralla 75.
Vetulonia 3.
Via Æmilia 91.
— Appia 345.
— — Nuova 344.
— Aurelia 2. 7. 353.
— Casilina 343.
— Cassia 71. 389. 335.
— Clodia 391.
— Collatina 343.
— Flaminia 94. 103. 160. 335. 391.
— Labicana 343.
— Latina 344.
— Laurentina 352.
— Nomentana 340.
— Ostiensis 352.
— Prænestina 343.
— Salara 71. 336.
— Sette Chiese 348. 350.
— Tiburtina 372.
— Triumphalis 370.
— Valeria 378.
Vicarelle 2.
Vicarello 392.
Vico, Lago di 75.
Vicovaro 378.
Vignoni, Bagni di 19.
Villa Adriana 372.
— Albani 336. 399.
— Belrespiro 353.
— Aldobrandini 363.
Villa of Cicero 363.
— Conti 362.
— Corsini 399.
— d'Este 376.
— Falconieri 364.
— ad Gallinas 335.
— of the Gordiani 343.
— of Hadrian 372.
— of Horace 377.
— Imperiale 98.
— Inghirami 12.
— Lante 74.
— of Livia 335.
— of Mæcenas 377.
— S. Martino 13.
— S. Mezzano 39.
— Mondragone 364.
— Piccolomini 363.
— Ruffinella 363.
— Sanmezzano 39.
— Spada 339.
— Taverna 364.
— Tusculana 363.
— Vittoria 97.
Ville Monterchi 58.
S. Vincenzo 2.
SS. Vincenzo ed Anastasio 352.
Vita, Capo della 13.
Viterbo 72.
S. Vito 69.
Vivo 19.
Volaterræ 9.
Volscian Mountains 384.
Volsinii 63. 68.
Volterra 9. 2. 8.
Vulci 4.

Zagarolo 380.
Zolforeo, Lago 9.

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INDEX OF STREETS

AND

PLANS OF ROME

Contents

1. General Plan of Rome, showing the main portions of the city (1 : 33000).
2. List of the Omnibus and Tramway Lines.
3. Cab Tariff.
4. List of the principal streets, public buildings, etc., of Rome.
5. Large Plan of Rome, in three sections (1 : 11400).

This cover may be detached from the rest of the book by severing the yellow thread which will be found between pp. 6 and 7.

ROMA.
1 : 33.000
0 100 200 300 400 500 1000 Metri
Geograph. Anstalt von.
MONTE VATICANO
Pal. Vaticano
S. Pietro
Piazza di S. Pietro
Castel S. Angelo
Ponte S. Angelo
Via della Conciliazione
Via Giulia
Via Cola di Rienzo
Viale delle Milizie
Viale Giulio Cesare
Via Trionfale
Via Crescenzio
Via Cavour
Via Nazionale
Via del Quirinale
Via Venti Settembre
Via Flaminia
Via Tiburtina
Via Tuscolana
Via Appia Nuova
Via Ostiense
Via Portuense
Via Aurelia
Via Cassia
Via Clodia
Via Trionfale
Via Tiberina
Via Ripetta
Via del Corso
Via del Babuino
Via Condotti
Via Frattina
Via Due Macelli
Via del Tritone
Via Nazionale
Via Quattro Fontane
Via Sistina
Via Gregoriana
Via Sistina
Via Felice
Via Agostino Depretis
Via Nazionale
Via Cavour
Via Panisperna
Via Merulana
Via Labicana
Via Tasso
Via Emanuele Filiberto
Via Principe Amedeo
Via Giovanni Lanza
Via Ostiense
Via Marmorata
Via Aventina
Via Ostiense
Via Portuense
Via Ripetta
Via della Scrofa
Via Giulia
Via Arenula
Via Florida

la divisione adottata nella nostra descrizione.

Omnibus Routes.

The fares (10-15 c.) are marked on the omnibuses, and a board at the back gives the name of the terminus towards which the vehicle is running.

1. **Piazza di Venezia — Piazza del Popolo** (Pl. II, 17—I, 13, 16), through the Via del Corso (but after 3 or 4 p.m. through the side-streets to the E.: the Piazza SS. Apostoli, Via dell' Umiltà, Piazza di Trevi, Via della Stamperia, Via Due Macelli, Piazza di Spagna, and Via del Babuino), every 5 minutes.

2. **Piazza di Venezia — S. Pietro in Vaticano** (Pl. II, 17—I, 9, 6), through the Corso Vittorio Emanuele to the Piazza S. Pantaleo (Pl. II, 15); then through the Via di S. Pantaleo, Piazza Pasquino, Via del Governo Vecchio, Via del Banco, Ponte S. Angelo, and Borgo Vecchio, every 5 minutes. — When the new tramway (No. 8; p. 2) is opened, this omnibus will follow a different route.

3. **Piazza di Venezia — Piazza Cavour** (Pl. II, 17—I, 12, 15), by the Corso Vittorio Emanuele, Via dei Cestari, Piazza del Pantheon, Piazza S. Luigi de' Francesi, Via della Scrofa, Via di Ripetta, Ponte di Ripetta, Lungotevere Mellini, and Via Marianna Dionigi.

4. **Piazza del Quirinale — S. Agnese fuori Porta Pia** (Pl. II, 21—I, 31, etc.), through the Via del Quirinale, Via Venti Settembre, Porta Pia, Via Nomentana, Piazzale di S. Agnese (about $1^3/_4$ M.).

5. **Piazza di Spagna — S. Pietro in Vaticano** (Pl. I, 21—I, 9, 6), through the Via Frattina, Piazza S. Lorenzo in Lucina, Piazza Borghese, Piazza Nicosia, Via di Monte Brianzo, Ponte S. Angelo, Borgo Vecchio, Piazza S. Pietro, every 10 minutes.

6. **Piazza del Popolo — Via Cavour** (Pl. I, 13, 16—II, 27), through the Via del Babuino, Piazza di Spagna (Pl. I, 17, 18), Via Due Macelli, Via del Tritone, Piazza Barberini, Via S. Nicola da Tolentino, Piazza di S. Bernardo, Via Torino, Via Viminale, and Via Principe Umberto, every 7 minutes.

7. **Piazza S. Silvestro — Piazza Vitt. Em.** (Pl. I, 18—II, 29), viâ the Piazza S. Claudio, and through the Via del Tritone, Via delle Quattro Fontane, Via Agostino Depretis, Via Viminale, Via Principe Amedeo, Piazza Manfredo Fanti, and Via Rattazzi, every 10 minutes.

8. **Via di S. Apollinare — Piazza Guglielmo Pepe** (Pl. II, 15—II, 29, 32), by the Piazza Navona (Circo Agonale), Piazza S. Eustacchio, Via Torre Argentina, Corso Vittorio Emanuele, Piazza Venezia, Piazza del Foro Trajano, Via Alessandrina, Via Cavour, Piazza S. Maria Maggiore (Pl. II, 27), Via Carlo Alberto, Via Principe Umberto, Viale Principessa Margherita, and Piazza Guglielmo Pepe to the Archi di S. Bibiana.

9. **Piazza Montanara—Casermone dei R. R. Carabinieri** (Pl. II, 16—I, 8, 7), by the Piazza Campitelli, Piazza Mattei, Via de' Falegnami, Piazza Ben. Cairoli, Via Giubbonari, Campo de' Fiori, Piazza Farnese, Via Monserrato, Via de' Banchi Vecchi, Ponte S. Angelo, Via delle Fosse di Castello, Via di Porta Castello, Borgo Pio, Via di Porta Angelica, and Via Ottaviano.

10. **Piazza S. Pantaleo — Piazza Vitt. Em.** (Pl. II, 15—II, 29), through the Corso Vittorio Emanuele, Piazza del Gesù, Piazza Venezia (Pl. II, 17), Via del Foro Trajano, Via Alessandrina, Via della Madonna dei Monti, Via Urbana, S. Maria Maggiore (Pl. II, 27), and Via Merulana, every 6 minutes.

11. **Piazza S. Pantaleo — Piazza S. Giovanni** (Pl. II, 15—III, 28), by the Corso Vittorio Emanuele, Piazza Venezia, Piazza del Foro Trajano, Via Alessandrina, Via Tor de' Conti, Via del Colosseo, and Via S. Giovanni.

12. **Piazza S. Pantaleo — Porta Salaria** (Pl. II, 15—I, 25), by the Corso Vittorio Emanuele, Piazza Venezia, Piazza SS. Apostoli, Via delle Virgine, Piazza Fontana di Trevi (Pl. II, 21), Via del Tritone, Piazza Barberini (Pl. I, 21, 24), Via Veneto, Via Boncompagni, and Via Calabria.

13. **Piazza della Cancelleria — Porta Pia** (Pl. II, 14—I, 29), by the Piazza Navona (Circo Agonale), Piazza S. Agostino, Via della Scrofa, Via di Stelletta, Piazza di Montecitorio, Piazza Colonna (Pl. II, 18), Via del Tritone, Piazza Barberini (Pl. I, 21, 24), Via S. Nicola di Tolentino, Via Venti Settembre, every 10 min.

14. **Piazza della Cancelleria — Piazza dell' Indipendenza — Castro Pretorio** (Pl. II, 14—I, 30), viâ the Piazza S. Pantaleo, Piazza Navona (Circo Agonale), and through the Via del Teatro Valle, Piazza di S. Eustachio, Pantheon, Piazza Capranica, Monte Citorio, Piazza Colonna, Piazza S. Claudio, Piazza di S. Silvestro, Via della Mercede, Via Due Macelli, Via del Tritone, Piazza Barberini, Via S. Nicola di Tolentino, Via Venti Settembre, Via Pastrengo, Via Cernaia, Via Volturno, Via Solferino, Piazza dell' Indipendenza, Via Magenta, and Via Milazzo.

15. **Piazza Cola di Rienzo — Porta Pia** (Pl. I, 11—I, 29), by the Via Lucrezio Caro, Via Marianna Dionigi, Ponte di Ripetta, Piazza Borghese, Piazza S. Lorenzo in Lucina, Via Frattina, Piazza di Spagna, Via Due Macelli, Via del Tritone, Piazza Barberini (Pl. I, 21, 24), Via S. Nicola di Tolentino, Via delle Finanze, and Via Venti Settembre.

Tramway Routes.

Fares 5-30 c. according to distance.

1. **Piazza Venezia — Piazza delle Terme** (Pl. II, 17—I, 27), through the Via Nazionale as far as the Piazza delle Terme, then by the Piazza dei Cinquecento as far as the Via di Porta S. Lorenzo, and back, every 4 minutes.

2. **Piazza delle Terme — Campo Verano** (*Cemetery* beside *S. Lorenzo Fuori*; Pl. I, 27—II, 36), through the Via di Porta S. Lorenzo and Via Tiburtina, every 15-25 min., in connection with the steam-tramway to Tivoli.

3. **Piazza Venezia — Piazza S. Giovanni in Laterano** (Pl. II, 17—III, 31), through the Via Nazionale, Piazza delle Terme, Viale Princ. Margherita, Via Gioberti, Via Carlo Alberto, Piazza Vitt. Em., Via Leopardi, and Via Merulana, every 1/4 hr.

4. **Piazza di Venezia — S. Francesco a Ripa** (Pl. II, 17—III, 13), through the Corso Vittorio Emanuele, Via Torre Argentina, Ponte Garibaldi, and Piazza S. Maria in Trastevere.

5. **Piazza del Popolo — Piazza S. Cosimato** (Pl. I, 13, 16—III, 10), by the Via di Ripetta, Via della Scrofa, Piazza S. Agostino, Piazza S. Luigi de' Francesi, Via Giustiniani, Piazza del Pantheon, Via de' Cestari, Corso Vittorio Emanuele, Via Torre Argentina, Ponte Garibaldi, Viale del Rè, Stazione di Trastevere (railway station).

6. **Piazza del Popolo — Ponte Molle** on the Via Flaminia, every 1/4 hr.

7. **Piazza Venezia — S. Paolo fuori le Mura** (Pl. II, 17—III, 18, etc.), through the Via S. Eufemia, Trajan's Forum, Via Alessandrina, Via Bonella, Forum Romanum, Via and Piazza della Consolazione, Via S. Giovanni Decollato, Piazza Bocca della Verità, Via della Salara, Via Marmorata, Porta S. Paolo, and Via Ostiense, every 1/4 hr.

8. **Piazza Venezia — S. Pietro in Vaticano** (Pl. II, 17—I, 6, 9), through the Corso Vittorio Emanuele and over the temporary bridge beside the Ponte S. Angelo.

9. **Piazza Venezia — Piazza del Popolo** (Pl. II, 17—I, 13, 16), through the Corso Vittorio Emanuele, Via dei Cestari, Via and Piazza Minerva, Piazza del Pantheon, Via Giustiniani, Piazza S. Luigi dei Francesi, Via della Scrofa, and Via di Ripetta.

10. **Piazza Venezia — Stazione Trastevere** (Pl. II, 17—III, 11), by the Corso Vittorio Emanuele, Via Torre Argentina, Via Arenula, Ponte Garibaldi, Piazza d'Italia, Viale del Rè, Stazione di Trastevere (railway station).

Three additional lines, starting from the Piazza SS. Apostoli, are projected: —

a. To the Central Railway Station (arrival side), by the Via S. Eufemia, Foro Trajano, Via Alessandrina, and Via Cavour. — *b.* To the Piazza S. Giovanni in Laterano, diverging from the preceding line at Via S. Lucia in Selci and joining the tramway line No. 3 (p. 2) at Via Merulana. — *c.* To the Porta Pia and S. Agnese Fuori, by the Via Nazionale to the N.W. side of the Thermæ of Diocletian, and thence by the Via Pastrengo to the Via Venti Settembre.

Cab Tariff.

Cabs *(Vetture Pubbliche)* in the principal piazzas.

	With one horse.				With two horses.	
	Open		*Closed*			
	By day	At night	By day	At night	By day	At night
Within the city:						
Single drive *(corsa ordinaria)* in one-horse carr. open, for 1-3 pers., closed, for 1-2 pers., or in two-horse carr. 1-4 pers.	— 80	1 —	1 —	1 20	2 —	2 50
Per hour	2 —	2 —	2 —	2 20	3 —	3 50
Each additional ¼ hr.	— 50	— 50	— 45	— 50	— 70	— 85
For each drive, 1 pers. more	— 20	— 40	— 20	— 40	— 20	— 40
Outside the gates:						
From or to the tramway terminus outside the Porta Lorenzo	1 20	1 60	1 20	1 60	2 50	2 80
To the cemetery at S. Lorenzo Fuori (Campo Verano), per hour	2 20	2 70	2 20	2 70	3 50	4 —
Each additional ¼ hr. on the foregoing drive	— 50	— 65	— 50	— 65	— 85	— 95
To a distance of 500 yds. (½ Kil.) outside any of the gates	1 30	1 50	—	—	—	—
To a distance of 2 M. (3 Kil.) outside any of the gates, per hour	2 50	—	3 —	—	4 —	—
Each additional ¼ hr.	— 50	—	— 50	—	— 80	—

Large box 50 c., small box or portmanteau 20 c.; hand-bags, etc., free. — *Night* is reckoned for closed cabs and all two-horse cabs from 8 p.m. to 5 a.m. from April 1st to Sept. 30th and from 7 p.m. to 6 a.m. from Oct. 1st to March 31st; for open one-horse cabs, from one hr. after dusk to 7 a.m.

If a cab be brought from the stand to the hirer's house or elsewhere, the driver is entitled to a quarter-fare, over and above that for the drive.

For longer drives and for drives by night beyond the gates there is no tariff. On the afternoons (1-8 p.m.) of the days of the Carnival the vehicles are exempted from the restrictions of the tariff.

As it is difficult to know when the 3 kil. limit has been reached outside the gates, it is advisable to make an agreement based on the tariff for all drives outside the city.

List of the Principal Streets, Squares, Palaces, etc.

with Reference to the accompanying Plans.

The large Map of Rome is divided into three sections, of which the uppermost (**I**) is coloured *brown*, the central (**II**) *red*, and the lowest (**III**) *gray*. In the accompanying index the columns headed **I, II, III** refer to these sections, the figures in the columns corresponding to those in the respective sections thus indicated. Thus *Via del Corso* will be found on the II red section, square 18. The numbering of the squares is so arranged that squares bearing the same numbers in the different sections adjoin each other. Thus square 18 in the I (brown) section finds its continuation towards the S. in square 18 in the II (red) section; square 16 in the II (red) section is continued by square 16 in the III (gray) section, and so on.

Names of streets beginning with *San*, *Santo*, or *Santa* must not be sought for under these prefixes, but under the proper name following.

In calculating distances on the Map it will be found useful to remember that each side of a square is almost exactly one-third of a mile long (500 metres, 546 yds.), while the diagonals if drawn would be 820 yds., or 60 yds. less than half-a-mile.

	I	II	III
Abruzzi, Via	23		
Accademia di Francia	17,20		
— SS. Maria e Luca	20		
Accoramboni, Palazzo	9		
Acqua Felice, Fontanone dell'	27		
— Giulia, Castello dell'	.	29	
— Mariana, Vicolo dell'	.	.	32,33
— Paola	.	10	
Acquedotto Antoniniano	.	.	24
— Neroniano dell' Acqua Claudia	.	31	
Adda, Via	22		
Adriana, Via	11		
S. Adriano	.	20	
S. Agata de' Goti, Via	.	23	
— in Suburra	.	23	
S. Agnese	.	15	
S. Agostino	.	15	
—, Via	.	24	
Albani, Palazzo	24		
—, Via	25		
—, Villa	25,28		
Alberico, Via	9,12		
Aldo Manuzio, Via	.	.	15,17
Aldobrandini, Villa	.	20	
Alessandria, Via	28		
Alessandrina, Via	.	20	
Alessandro Farnese, Via	11		
— Volta, Via	.	.	15,18
S. Alessio	.	.	16
Alfieri, Via	.	28	
S. Alfonso	.	26	
Alibert, Via	.	8	
—, Vicolo	17		
Altemps, Palazzo	.	15	
Altieri, Palazzo	.	17	
— —, Villa	.	31	
Altoviti, Palazzo	.	12	
American Church (St. Paul)	.	24	
Amerigo Vespucci, Via	.	.	14
S. Anastasia	.	19	
Ancona, Via	28		
S. Andrea (near S. Gregorio)	.	.	22
— delle Fratte	21		
— del Quirinale	.	24	
— della Valle	.	14	
Anfiteatro Castrense	.	.	34
— Flavio (Colosseo)	.	22	
Angelica, Porta	9		
S. Angelo, Castello	12		
—, Piazza	.	12	
—, Ponte	12		
— in Pescheria	.	17	
Anicia, Via	.	.	13
Anima, Via dell'	.	15	
Anime Sante, Via delle	.	36	
S. Anna, Via	.	14	
— de' Calzettari	.	.	16
Annia, Via	.	.	25
SS. Annunziata	.	20	

	I	II	III
Antonelli, Palazzo	.	20	
Antoniniana, Via	.	.	23
S. Antonio Abbate	.	27	
S. Antonio delle Fornaci, Via	.	3	
— di Padova	.	28	
S. Apollinare	.	15	
—, Piazza	.	15	
SS. Apostoli	.	21	
—, Piazza	.	21	
—, Vicolo	.	18	
Appia, Via	.	.	26,27
— —, Nuova	.	.	31,35
Aquario	.	30	
Aracœli, S. Maria in	.	20	
—, Via di	.	17	
Arancio, Via dell'	18		
Arcione, Via in	21		
Arco di Costantino	.	22	
— di Dolabella	.	.	25
— di Druso	.	.	30
— di Gallieno	.	29	
— di Giano (Janus Quadrifrons)	.	19	
— degli Orefici	.	19	
— di Tito	.	22	
Arenula, Via	.	13,14	
Ariosto, Via	.	28	
Armata, Via dell'	.	11	
Armi, Piazza d'	7,10		
Artisti, Via d'	21		
Ascanio, Via di	15		
Ascarelli, Palazzo	.	17	
Asinaria, Porta	.	.	31
Astalli, Via degli	.	17	
S. Atanasio de' Greci	17		
Aurelia, Porta	.	.	7
—, Via	.	1	
— Antica, Via	.	.	4,7
Aureliana, Via	26		
Aurora, Via dell'	20		
Ausoni, Via dei	.	36	
Aventina, Via	.	.	20
Aventino, Monte	.	.	17,19
Avignonesi, Via degli	21		
Azeglio, Via	.	27	
Babuino, Via del	17		
Baccina, Via	.	20,23	
S. Balbina	.	.	23
—, Via di	.	.	23
Balbo, Via	.	27	
BanchiNuovi, Via de'	.	12	
— Vecchi, Via de'	.	12	
Banco di S. Spirito, Via del	.	12	
— Nazionale	.	24	
S. Barbara	.	.	22
Barberini, Palazzo	24		
—, Piazza	22,24		
—, Villa	.	9	
Barbieri, Via dei	.	14	
Barletta, Via	8		
S. Bartolommeo	.	16	
S. Bartolommeo, Isola	.	16	
Basilica di Costantino	.	19,22	
Basilicata, Via	26		
Basilio, Via S.	24		
Battistero in Laterano	.	.	28
Baullari, Via de'	.	14	
Belisario, Via	26		
Belsiana, Via	18		
Benedetta, Via	.	10	
Beniamino Franklin, Via	.	.	14,15
Bergamo, Via	25		
S. Bernardo alle Terme	27		
—, Piazza	24		
Bianchi, Via Gustavo	.	.	14
S. Bibiana	.	32	
Bixio, Via	.	32	
Bocca di Leone, Via di	18		
Bocca della Verità, Piazza	.	16	
— — —, Via	.	16	
Bodoni, Via	.	.	14,15
Boezio, Via	11		
Bologna, Vicolo	.	10	
Bolognetti, Palazzo	.	17	
Bonaparte, Palazzo	.	17,18	
—, Via	33	33	
—, Villa	26		
S. Bonaventura	.	22	
—, Via	.	19	
Boncompagni, Via	23,26		
Bonella, Via	.	20	
Borghese, Palazzo	15,18		
—, Piazza	15		
—, Villa	16,19		
Borgo Angelico	9		
— S. Angelo	9		
— S. Michele	9		
— Nuovo	9		
— Pio	9		
— S. Spirito	9		
— Vecchio	9		
— Vittorio	9		
Borgognona, Via	18		
Borsa	.	18	
Boschetto, Via del	.	23	
Botteghe Oscure, Vicolo delle	.	17	
Branca, Via Giovanni	.	.	14
Braschi, Palazzo	.	15	
Brescia, Via	25		
Brunetti, Via	14		
Bufalo, Palazzo del	21		

	I	II	III
Bufalo, Vicolo del	21		
Buonarroti, Via	.	25,29	
Cadorna, Via	26		
Caffarelli, Palazzo	.	16	
Cagliari, Via	28		
Caio Mario, Via	8		
Cairoli, Via	.	29,32	
Calabria, Via	26		
Calamatto, Via	15		
S. Calisto	.	10	
Camera dei Deputati	.	18	
Campana, Via di	15		
Campani, Via	.	35	
Campania, Via	23,25		
Campidoglio	.	17,20	
Campo Carleo, Via del	.	20	
— di Fiori	.	14	
— di Maccao, see Campo Militare.			
— Marzo, Via di	18		
— Militare	29,32		
Cancellata, Via di	6		
Cancelleria, Palazzo della	.	14	
—, Piazza della	.	14	
Cancellieri, Via	9		
Canestrari, Via de'	.	15	
—, Vicolo de'	.	10	
Canneti, Vicolo dei	36	.	34
Capena, Porta	.	.	22
Capo d'Africa, Via	.	25	
— di Ferro, Piazza	.	14	
— le Case, Via	21		
Capocci, Via dei	.	23	
Cappellari, Via de'	.	14	
Cappellini, Via	.	30	
Cappuccini, Convento de'	21		
Capranica, Palazzo	.	15	
—, Piazza	.	18	
Carbonari, Vicolo de'	.	20	
Cardello, Via del	.	23	
S. Carlo al Corso	18		
— ai Catenari	.	14	
— alle Quattro Fontane	24		
Carlo Alberto, Via	.	29	
Carrette, Piazza delle	.	20	
—, Via delle	.	6	
Carrozza, Via	18		
Casa di Crescenzio (di Rienzi)	.	16	
Caserme	7,10	.	
Cassa di Risparmio	.	18	
Cassiodoro, Via	11		
Castelfidardo, Via	26,30		
Castro Pretorio, Via del	29,30		
S. Caterina de' Funari	.	17	
— di Siena	.	20	
Catone, Via	8		
Cavalleggeri, Porta	.	6	
Cave, Vicolo delle	.	1,2	
Cavour, Piazza	12		
—, Via	.	23,27	
S. Cecilia in Trastevere	.	.	13
—, Via di	.	.	13,16
Cedro, Via del	.	10	
Celimontana, Via	.	25	25
Celio, Monte	.	.	22,25
Cenci, Palazzo	.	14	
—, Piazza	.	17	
Cerchi, Piazza de'	.	19	
—, Via de'	.	.	19
Cernaja, Via della	26,27		
Certosa	27		
S. Cesareo	.	.	27
Cestari, Vicolo de'	.	17,18	
Cestio, Piramide di	.	.	18
—, Ponte	.	16	
S. Chiara, Via	.	18	
Chiavari, Via	.	14	
Chiesa Nuova	.	12	
Chigi, Palazzo	.	18	
Cicerone, Via	11		
Cimarra, Via	.	23	
Cimetero de' Protestanti	.	.	18
Cinque, Via del	.	10	
Cinquecento, Piazza	27		
Circo Agonale, see Piazza Navona.			
Circus Maximus	.	.	19
Claudia, Via	.	.	22,25
S. Claudio	18		
—, Via	18		
Clemente, Via	14,15		
S. Clemente	.	25	
Clementina, Via	.	23	
Clementino, Via del	15		
Cloaca Maxima	.	16	
Codini, Vigna	.	.	30
Cola di Rienzo, Piazza	11		
—, Via	8,11		
Coliseo see Colosseo.			
Collegio Romano	.	18	
Collina, Via	26		
Colombo, Via Cristoforo	.	.	14
Colonna, Palazzo	.	21	
—, Piazza	.	18	
—, Via	.	18	
—, Villa	.	21	32
Colonnelle, Vicolo delle	17		
Colosseo	.	22	
—, Via del	.	22	
Colosso di Nerone	.	22	
Condotti, Via	18		
Conservatori, Pal. de'	.	20	

	I	II	III
Consolazione, Via della	.	16,19	
Consulta, Palazzo della	.	21	
Consulta, Via della	.	21	
Conte Verde, Via	.	29,32	
Convertite, Via delle	18		
Copelle, Via delle	.	15	
Corallo, Vicolo del	.	12	
Cornacchie, Pozzo delle	.	15	
Coronari, Via de'	.	12,15	
Corsini, Palazzo	.	11	
—, Vicolo	.	10	
—, Villa	.	7	
Corso, Via del	17,18	18	
S. Cosimato, Via di	.	.	10
SS. Cosma e Damiano	.	19	
Costantino, Basilica di	.	19,22	
Cremona, Via	.	20	
Crescenzi, Vicolo	.	15	
Crescenzio, Via	12		
Croce, Via della	17		
S. Croce, Via di	.	31	
S. Croce de' Lucchesi	.	21	
— in Gerusalemme, Basilica	.	34	
Crocebianca, Via di	.	20	
Crociferi, Via de'	.	18	
Crocifisso, Via del	.	6	
Cupa, Via	35		
Dandolo, Viale	.	.	10
Dante, Piazza	.	28	
Dataria, Via della	.	21	
Daverio, Via	.	.	7
Delfini, Via	.	17	
Dogali, Via	23		
SS. Domenico e Sisto	.	20	
Doria, Palazzo	.	18	
Doria Pamphilj, Palazzo	.	15	
S. Dorotea, Via	.	10	
Due Macelli, Via de'	21		
Duilio, Via	11		
S. Eligio	.	11	
Emanuele Filiberto, Via	.	28,31	
Emilia, Via	20,23		
English Church (All Saints), Via Babuino 154	17		
— — (Holy Trinity), Piazza S. Silvestro	18		
Emilio Morosini, Via	.	.	10,13
Ericina, Via	26		
Esquilino, Monte	.	26,29	
Esquilino, Piazza dell'	.	27	
S. Eufemia, Via	.	20	
S. Eusebio	.	29	
S. Eustacchio	.	15	
Ezio, Via	11		
Fabbrica, Porta	.	6	
Fabio Massimo, Via	8		
Fabricio, Ponte	.	16	
Falcone, Vicolo del	9		
Falconieri, Palazzo	.	11	
Falegnami, Via de'	.	17	
Fanti, Piazza Manfredo	.	30	
Farini, Via	.	27	
Farnese, Palazzo	.	14	
—, Piazza	.	14	
Farnesina, Villa	.	11	
Federico Cesi, Via	14		
Felice, Via, see Via Sistina	21		
Fenili, Vicolo de'	.	10	
Ferrajuoli, Palazzo	.	.	25,26
Ferruccio, Via	.	29	
Fiametta, Piazza	.	15	
Fiamme, Vicolo delle	24		
Fiano, Palazzo	18		
Fienili, Via dei	.	19	
Finanze, Via delle	24		
Firenze, Piazza	15		
—, Via	.	27	
Flaminia, Porta	13		
—, Via	13		
Flavia, Via	26		
Florida, Via	.	17	
Floridi, Villa	.	1	
Florio, Via	.	.	14
Fogne, Vicolo delle	9		
Fontana, Via della	25,28		
Fontanella di Borghese, Via della	18		
Foro di Augusto	.	20	
— Romano	.	19	
— Trajano	.	20	
— —, Via del	.	20	
Foscolo, Via	.	29	
S. Francesca Romana	.	22	
S. Francesco, Via di	.	13	
— di Paola	.	23	
— a Ripa	.	.	13
— —, Via di	.	.	13
— di Sales, Via di	.	8,11	
— —, Vicolo di	.	8,11	
— — delle Stimate	.	17	
Fratte, Via delle	.	.	13
Frattina, Via	18		
Frezza, Via della	17		
Friuli, Via	23		
Frusta, Via della	.	12	
Funari, Via dei	.	17	

	I	II	III
Gabrielli, Palazzo	.	12	
Gaeta, Via	27,30		
Galilei, Via	.	28	
Galizin, Palazzo	15		
Galleria d'Arte Moderna	.	24	
S. Gallicano, Via di	.	13	
Galvani, Via	.	.	15,18
Gambero, Vicolo del	18	.	
Garibaldi, Via	.	10	10
—, Ponte	.	13	
—, Monument	.	10	
Gelsomino, Via del	.	2,3	
Genova, Via	.	24	
Genovesi, Via de'	.	.	13,16
Germanico, Via	5,8	.	
Gessi, Via Rom.	.	.	14
Gesù, il	.	18	
—, Via del	.	17,18	
Gesù e Maria	17		
— —, Via del	17		
Ghiberti, Via Lorenzo	17		
S. Giacomo, Via	17		
— in Augusto (de' Incurabili)	17		
— de' Spagnuoli	.	15	
Giacomo Medici, Via	.	.	7
Gianicolo, Monte	.	7,10	
Giardino Reale, Via del	21		
Ginnasi, Vicolo de'	.	17	
Ginori, Via	.	.	14,15
Gioacchino Belli, Via	11,14		
Gioberti, Via	.	27	
S. Giorgio in Velabro	.	19	
Giovanni Branca, Via	.	.	14
S. Giovanni Decollato, Via di	.	16	
— de' Fiorentini	.	12	
— in Laterano, Basilica	.	.	28
— — —, Piazza di	.	.	28
—, Porta	.	.	31
— —, Piazza di	.	.	31
— in Oleo, Cappella	.	.	30
— e Paolo	.	.	22
— —, Via di	.	25	28
— ante Portam Latinam	.	.	30
Giraud-Torlonia, Palazzo	9		
Giubbonari, Via de'	.	14	
Giulia, Via	.	11,12	
Giulio Cesare, Via	5,8,10		
— Romano, Via	.	17	
S. Giuseppe	21		
— de' Falegnami (Carcer Mamertinus)	.	20	
Giustiniani, Vicolo	.	15	
Giustizia, Pal. di (progetto)	12,15		
Glorioso, Viale	.	.	10
Goito, Via	26,30		
Governo Vecchio, Pal. del	.	12,15	
—, Via del	.	15	
Gracchi, Via	8,11		
Grazie, Via delle	.	19	
Grazioli, Palazzo	.	17	
Greca, Via della	.	.	16
Greci, Via de'	17		
Gregoriana, Via	21		
S. Gregorio Via di	.	22	22
— Magno (al Monte Celio)	.	.	22
Grillo, Via del	.	20	
S. Grisogono	.	13	
—, Via di	.	13	
Grottino, Via del	18		
Hüffer, Palazzo	.	24	
Ibernesi, Via	.	20	
S. Ignazio	.	18	
—, Piazza di	.	18	
—, Via	.	18	
Incurabili, Vicolo degli	17		
Indipendenza, Piazza dell'	30		
S. Isidoro	20		
—, Via	21		
Isonco, Via	25		
Istituto Archeologico Germanico	.	16	
— di Belle Arti	14		
— Chimico	.	24	
— Tecnico	.	23	
Italia, Corso d'	22, 25,26		
Labicana, Via	.	25, 28,31	
Laboratorio di Chimica	.	24	
La Marmora, Via	.	29	
Lancellotti, Palazzo	.	12,15	
Lancisi, Via	9		
Lante, Villa (Borghese)	.	9	
— — (Gianicolo)	.	8	
Laterano, S. Giovanni in	.	.	28
Latina, Porta	.	.	30
—, Via	.	.	30
Latini, Via dei	.	35	
Laurina, Via	17		
Lavatore, Via del	.	21	
Lazio, Via	20		
Leduca, Bastione	.	.	7

	I	II	III
Leone, Via del . . .	18		
Leone IV., Via . . .	5		
Leonina, Via. . . .	.	23	
Leopardi, Via . . .	.	25,29	
Libertà, Piazza della	14		
Liguria, Via	20,23		
Linotte, Palazzo . .	.	14	
Lombardia, Via . .	20,23		
Longara, Via della .	.	9,11	
Lorenzo Ghiberti, Via	.	.	15
S. Lorenzo, Porta .	.	32,33	
—, Via	.	36	
S. Lorenzo in Lucina	18		
— —, Piazza di . .	18		
— in Miranda . . .	.	19	
— in Panisperna . .	.	24	
— in Piscibus . . .	9	.	
SS. Lorenzo in Damaso	.	14	
Lucchesi, Via de' .	.	21	
Luce, Via della . .	.	13	13
S. Lucia, Via di . .	.	26	
Luciano Manara, Via	.	.	10
Lucina, Via in . . .	18		
Lucrezio Caro, Via .	11		
Lucullo, Via	23		
Ludovisi, Via . . .	20		
—, Villa	23		
Ludovico Catanarelli, Viale . . .	.	.	7,10
S. Luigi de' Francesi	.	15	
Luigi Mosi, Via . .	.	.	10
Lungara, see Longara.			
—, Ponte	.	11	
Lungaretta, Via della	.	13	
Lungarina, Via della	.	13,16	
Macchiavelli, Via .	.	28,29	
Madama Dionigi, Via	15	.	
Madama, Palazzo .	.	15	
—, Piazza	.	15	
Maddalena, Via . .	.	18	
Magenta, Via . . .	30		
Maggiore, Porta . .	.	34	
—, Via de	.	31,32	
Magnanapoli, Via .	.	20	
Mala Barba, Vicolo di	.	35	
G. Mameli, Via . .	.	.	10
Mamiani, Via . . .	.	29	
Manara, Via Luciano	.	.	10
Manin, Via	.	27	
Mantellata, Via della	.	8,11	
Manzoni, Via . . .	.	28,31	
Marcantonio Colonna, Via	11		
S. Marcello	.	18	
Marche, Via	23		
S. Marco	.	17	

	I	II	III
S. Marco, Via di . .	.	17	
—, Piazza di. . . .	.	17	
Marco Aurelio, Via	.	25	25
Marforio, Via di . .	.	20	
Marghera, Via . . .	30		
Margherita, Passeggiata	.	7,8	
—, Ponte	14		
Margutta, Via . . .	17		
S. Maria degli Angeli	27		
— dell' Anima . . .	.	15	
— in Aracœli . . .	.	20	
— Aventina	.	.	16
— in Campitelli . .	.	17	
— della Concezione	24		
— della Consolazione	.	19	
— in Cosmedin . .	.	16	16
— in Domnica . .	.	.	25
— Egiziaca	.	16	
— de' Fiori	.	13	
— di Grotta	.	14	
— Liberatrice . . .	.	19	
— Maddalena . . .	.	18	
— Maggiore, Basilica	.	27	
— —, Piazza. . . .	.	27	
— sopra Minerva . .	.	18	
— —, Piazza di . .	.	18	
— de' Miracoli . .	14,17		
— di Monserrato . .	.	11	
— in Monte Santo .	17		
— a' Monti	.	23	
— —, Via di . . .	.	23	
— dell' Orto	.	.	13
— — —, Via . . .	.	.	13
— della Pace . . .	.	15	
— di Pietà con Camposanto (Cimetero de' Tedeschi) . . .	.	6	
— del Popolo . . .	13,16		
— della Scala . . .	.	10	
— —, Via di . . .	.	10	
— del Sole	.	16	
— in Trastevere . .	.	10	
— —, Piazza di . .	.	10	
— in Via	18		
— —, Via di . . .	.	18	
— in Via Lata . . .	.	18	
— della Vittoria .	24		
Marianna Dionigi, Via	14		
Marinone, Vicolo .	9		
Mario de' Fiori, Via di	18		
Marmorata, Via della	.	.	17,18
Marrana, la (brook)	.	.	23
Marroniti, Via de'.	21		
Marsi, Via dei . . .	.	35	
S. Marta	6		
—, Piazza di. . . .	6		

	I	II	III
S. Martinino, Via . .	30		
— a' Monti	.	26	
— —, Via di . . .	.	26	
Mascherina, Via del	.	14	
Mascherino, Vicolo del	9		
Massimi, Palazzo . .	.	15	
Mastai, Piazza . . .	.	.	13
Mastro Giorgio, Via	.	.	14,18
Mattatojo	.	.	15
Mattei, Palazzo. . .	.	17	
—, Via	.	.	7
—, Villa	.	.	25
Mattonato, Via del .	.	10	
Mausoleo di Adriano	12		
— di Augusto . . .	14,17		
Mazzarina, Via. . .	.	23	
Mazzini, Via	.	30	
Medici, Villa. . . .	17		
Mercede, Via di . .	18,21		
Mercuri, Via. . . .	15		
Merulana, Via . . .	.	28,29	
Messina, Via. . . .	28		
Meta Sudante . . .	.	22	
Metronia, Porta . .	.	.	26,29
S. Michele, Via di .	.	.	9,13
SS. Michele e Magno	.	9	
Mignanelli, Piazza .	21		
Milano, Via	.	24	
Milazzo, Via	30		
Milizie, Viale delle	4,7, 10		
Mille, Via dei . . .	30		
Mills (Spada), Villa	.	19	
Minerva Medica, Tempio di	.	32	
Ministero delle Finanze	26,27		
— di Grazia e Giustizia.	15		
— della Guerra . .	24	21	
— dell' Istruzione Pubblica. . . .	.	18	
— della Marina . .	15		
Miranda, Via in . .	.	19	
Missione, Via della	18		
Modena, Via. . . .	24		
Mole, Via delle . .	.	.	26
Monserrato, Via di.	.	11,12	
Montanara, Piazza .	.	16	
Montebello, Via . .	27,29		
Monte Brianzo, Via di	15		
— Caprino, Via di .	.	16	
— Citorio, Piazza di	.	18	
— della Farina, Via del.	.	14	
— Giordano, Via .	.	12	
— di Pietà.	.	14	
Moro, Via del . . .	.	18	
Moroni, Vicolo . .	.	10	
Morte, Via della . .	.	14	
Muratte, Via delle .	.	18	
Museo Capitolino . .	.	20	
— Lateranense . . .	.	.	23
Muti-Paparuzzi, Palazzo	.	21	
Napoleone III., Via	.	29,30	
Napoli, Via	.	24	
Navicella, Piazza della.	.	.	25
—, Via della. . . .	.	.	22,23
Navona, Piazza (Circo Agonale)	.	15	
Nazionale, Via. . .	.	21,24	
Nazzareno, Via del, by the Collegio Nazzareno	21		
SS. Nereo ed Achilleo	.	.	23,26
Nerva, Via	26		
Niccola Fabuzi, Via	.	.	10
S. Nicola in Carcere	.	16	
— di Tolentino . .	24		
— —, Vicolo di . .	24		
Nicosia, Piazza. . .	15		
Nocetta, Vicolo della	.	.	2,5
Nome di Maria . .	.	20	
Nomentana, Porta .	29		
—, Via	28		
Odescalchi, Palazzo	.	18,21	
S. Offizio, Palazzo del.	.	6	
Olmata, Via dell' .	.	26	
S. Onofrio	.	9	
—, Via	.	9	
Orazio, Via	11		
Orfeo, Vicolo di . .	9		
Oro, Monte d' . . .	18		
Orologio, Piazza dell'	.	12	
Orsini, Palazzo. . .	.	16	
—, Via Virginio . .	10,11		
Orso, Via dell' . . .	15		
Orto Botanico . . .	.	22	22
Ospedale Ecclesiastico	.	14	
— S. Gallicano. . .	.	13	
— di S. Giovanni Laterano	.	.	28
— S. Michele . . .	.	.	13
— Militare	9		
— de' Pazzi	.	9	
— Tiberino	.	16	
Ospizio Cronici . .	.	.	21
Osteria, Vicolo dell'	36	33	
Ostilia, Via	.	25	
Ottaviano Sforza, Via	8		
Ovidio, Via	9		
Pace, Piazza della .	.	15	
Palatino, Monte . .	.	19,22	19,22

	I	II	III
Palermo, Via. . . .	.	24	
Palestro, Via. . . .	30	.	
Palombella, Via della	.	15,18	
Pamphilj, Palazzo .	.	15	
—, Villa	.	.	1,4
S. Pancrazio	.	.	4
—, Porta	.	7	
Panetteria, Via. . .	21	.	
Panico, Via di . . .	.	12	
Panisperna, Via . .	.	23,27	
S. Pantaleone . . .	.	15	
—, Via di	.	15	
Pantheon	.	18	
Paola, Via	.	12	
Paolina, Via	.	26	
Paolo Emilio, Via .	8	.	
S. Paolo, Porta. . .	.	.	18
—, Via di	.	.	18
Paradiso, Via del .	.	14	
Parioli, Monti . . .	16	.	
Parione, Via in . .	.	15	
Pasquino, Piazza del	.	15	
Passeggio Pubblico del Monte Pincio .	16	.	
Pastini, Via de' . .	.	18	
Pastrengo, Via. . .	27	.	
Patrizi, Villa . . .	29	.	
Pellegrini, Piazza dei	.	14	
S. Pellegrino	.	14	
Pellegrino, Via del .	.	12,14	
Pelliccia, Via della	.	10,13	
Penna, Via di . . .	14	.	
Pescheria, Via della	.	17	
Petrarca, Via . . .	.	28	
Pettinari, Via de' .	.	14	
Pia, Piazza.	12	.	
—, Porta	29	.	
Pianellari, Via. . .	.	15	
Pianto, Via del . .	.	14,17	
Piemonte, Via . . .	23	.	
Pieroni, Villa . . .	.	.	21
Pietra, Piazza di . .	.	18	
—, Via di	.	18	
Pietramellara, Via .	.	.	7
Pietrelle, Vicolo delle.	.	.	34
Pietro Cossa, Via .	14	.	
— Roselli, Via. . .	.	.	7
S. Pietro in Montorio	.	10	
— in Vaticano, Basilica.	6	.	
— —, Piazza di . .	6	.	
— in Vincoli . . .	.	23	
— —, Piazza di . .	6,9	23	
— —, Via di . . .	.	23	
SS. Pietro e Marcellino , ...	.	28	
Pilotta, Piazza della	.	21	
—, Via della. . . .	.	21	
Pinaco, Via del . .	.	15	
Pinciana, Porta . .	20,23	.	
Pinciana, Via di . .	20,21	.	
Pincio, Monte . . .	20,23	.	
Pio, Palazzo	.	14	
Piombino, Palazzo .	23	.	
Piscinola, Via . . .	.	16	
Plebiscito, Piazza del	12	.	
Plinio, Via	11	.	
Po, Via	25	.	
Poli, Palazzo	21	.	
—, Piazza	21	.	
—, Via	.	21	
Policlinico	32	.	
Polveriera, Via della	.	22	
Pompeo Magno, Via	11	.	
Ponte Sisto, Vicolo di	.	10	
Pontefici, Via de' .	17	.	
Popolo, Piazza del .	13,16	.	
—, Porta del. . . .	13	.	
Porta Castello, Via di	9	.	
Porta Latina, Via di	.	.	27,30
— Leone, Via di. .	.	16	16
— S. Lorenzo, Via di	30	30,33	
— S. Pancrazio, Via di	.	7	
— S. Paolo, Via di	.	.	19,20
— Pia, Via di . . .	29	.	
— Salaria, Via di .	25,26	.	
— S. Sebastiano, Via di	.	.	23,27
Portese, Porta . . .	.	.	13
Portico di Ottavia .	.	17	
Porto di Ripa Grande	.	.	13,16
— di Ripetta. . . .	14	.	
Portuense, Porta . .	.	.	11,14
—, Via	.	.	11,14
Posta.	18	18	
Pozzetto, Via del. .	18	.	
Pozzi, Via de' . . .	.	20	
S. Prassede.	.	26	
Prati di Castello, Vicolo dei	4	.	
Prefetti, Via di . .	18	.	
Prenestina, Porta .	.	34	
Presbyterian Church, Via Venti Settembre, near the Quattro Fontane . .	24	.	
Principe Amedeo, Via	.	27,30	
— Eugenio, Via . .	.	32	
— di Napoli, Via .	28	.	
— Umberto, Via . .	.	30,32	
Principessa Margherita, Via.	.	30,32	
Priorato, Via del .	.	.	17
S. Prisca.	.	.	20
—, Via di	.	.	19,20
Propaganda Fide . .	21	.	
—, Via di	21	.	
Properzio, Via . . .	8	.	

	I	II	III
S. Pudenziana	.	24,27	
Puglie, Via	26		
Purificazione, Via della	21		
SS. Quattro, Via de'	.	25	25
Quattro Cantoni, Via	.	26	
— Coronati	.	25	
— Fontane	24		
— —, Via	24		
Querceti, Via dei	.	25	25
Quintilio Sella, Via	26		
Quirinale, Monte	24	21	
—, Palazzo e Giardino del	.	21	
—, Piazza del	.	21	
—, Via del	.	21,24	
Quiriti, Piazza dei	11		
Rasella, Via	21		
Ratazzi, Via	.	30	
Rè, Viale del	.	13	13
Reggio, Via	28		
Regina, Viale della	28,31		
Regola, Via della	11	13,14	
Riarj, Vicolo de'	.	11	
Ricasoli, Via	.	29	
Ricovero, Via di	.	16	
Ripetta, Passeggiata di	14		
—, Ponte di	15		
—, Via di	14		
Risorgimento, Piazza	5,8		
Risparmio, Cassa di	.	18	
Robbia, Via della	.	.	17,18
S. Rocco	15		
Roma Libera, Via	.	.	10
Romana, Piazza	.	13	
Rondinini, Palazzo	14,17		
Rosa, Via della	18		
Rospigliosi, Palazzo	.	21	
Rotto, Ponte	.	16	
Rubattino, Via	.	.	14
SS. Rufina e Seconda	18		
Rupe Tarpea, Via	.	19	
Ruspoli, Palazzo	9		
S. Saba	.	.	20
—, Via di	.	.	20
Sabelli, Via dei	.	35,36	
S. Sabina	.	.	16
—, Via di	.	.	16,19
Sabini, Palazzo	.	18	
Sacchetti, Palazzo	.	12	
Sacristia, Piazza della	.	6	
—, Via della	6		
Sacro Cuore, Chiesa del	30		
Salaria, Porta	25,26		
— —, Via della	25,26		
Sallustiana, Via	23,26		
Salumi, Via de'	.	16	
S. Salvatore in Lauro	.	12	
Salviati, Palazzo	.	9	
—	.	18,21	
L. Santini, Via	.	.	10
Santo, Vicolo del	.	35	
Sardegna, Via	23		
Sardi, Via dei	.	36	
Savorelli, Villa	.	7	
Scaccia, Via	3		
Scala Santa	.	.	28,31
Scala, Via della	.	10	
Scalcaccia, Vicolo della	.	16	
Schiavoni, Via de'	15,18		
Sciarra-Colonna, Palazzo	.	18	
Scilla, Via	5		
Scipioni, Via degli	5,8,10		
Scorpione, Vicolo dello	.	.	32,36
Scossa-Cavalli, Piazza	9		
Scrofa, Via della	15	15	
S. Sebastianello, Via	17		
S. Sebastiano de' Mercanti	.	22	
S. Sebastiano, Porta	.	.	30
Sebeto, Via	25		
Sediari, Via dei	.	15	
Semenzaio comunale	.	.	26
Seminario, Via del	.	18	
Senato del Regno	.	15	
Senatore, Palazzo del	.	20	
Sepolcro di Bibulo	.	20	
— de' Scipioni	.	.	30
Serpenti, Via de'	.	23	
Servio Tullio, Aggere di	.	.	20
Serviti, Via dei	21		
Sette Sale	.	26	
— —, Via delle	.	26	
Settimiana, Porta	.	10	
Sforza, Piazza	.	12	
—, Via	9	26	
Sforza-Cesarini, Palazzo	.	12	
— Pallavicini, Via	9		
Sicilia, Via	23,26		
S. Silvestro	.	21	
— in Capite	18		
— —, Piazza di	18		
S. Silvia	.	.	22
S. Simonetti, Palazzo	.	18	
Sistina, Via	21		
S. Sisto	.	.	26
Sisto, Ponte	.	13	
Solferino, Via	30		
Sora, Palazzo	.	12	
Spada, Palazzo	.	14	

	I	II	III
Spagna, Palazzo di .	18,21		
—, Piazza di . . .	17,18		
Specchj, Piazza de' (or Pellegrini) . .	.	14	
S. Spirito, Oratorio di	9		
—, Porta	.	9	
— in Sassia	.	9	
Stamperia, Via della	21	21	
Statuto, Via dello .	.	26	
Stazione Centrale .	27	27	
— di Trastevere . .	.	.	11
S. Stefano Rotondo	.	.	25
— —, Via di . . .	.	.	25
Stelletta, Via della.	15		
Strengari, Via . . .	.	13,14	
Strohl-Fern, Villa .	16		
S. Sudario, Via del	.	14	
S. Susanna	24		
—, Vicolo	24		
Tacito, Via	11		
Tartaruga, Piazza .	.	17	
Tasso, Via	.	29	
G. Tavani, Via . .	.	.	13
Teatro Argentina .	.	14	
— Capranica	.	18	
— Costanzi	.	27	
— Manzoni.	.	24,27	
— di Marcello . . .	.	16	
Teatro Metastasio .	15		
— della Pace . . .	15		
— —, Via del . . .	.	15	
— di Pompeo . . .	.	14	
— della Valle . . .	.	15	
S. Teodoro	.	19	
—, Via di	.	19	
Terenzio, Via . . .	8		
Terme di Caracalla .	.	.	23,24
— di Diocleziano .	27		
— di Tito	.	25	
Terme, Piazza delle (formerly di Termini)	27		
Termini, Fontana, see Acqua Felice.			
—, Piazza di, see Piazza delle Terme.			
Testaccio, Monte . .	.	.	15
Tiberio, Tiburri, Via	.	.	10
Tibullo, Via	8		
Tiburtina, Porta . .	.	33	
Ticino, Via	22		
Tiradiavoli, Via . .	.	4	
Tittoni, Via	.	.	10
Tomacelli, Via . . .	18		
S. Tommaso in Formis	.	.	22
Tor Argentina, Via di	.	14,15	
— de' Conti	.	20	
— —, Via di . . .	.	20	
Tor Mellina	.	15	
— Sanguinea. . . .	.	15	
— de' Specchj, Via di	.	17	
Tordinona, Via di .	15		
Torino, Via	.	27	
Torlonia, Palazzo .	18	20	
—, Villa.	29, 31,34		
Torre Argentina, Via di	.	14,15	
Torre delle Milizie	.	20	
Toscana, Via . . .	23		
Travicella, Via della	.	.	21
Tre Pupazzi, Via dei	9		
Trevi, Fontana di .	.	21	
Tribunali, Piazza dei	12,15		
Triclinio Leoniano .	.	.	30
S. Trinità de' Monti	20		
— —, Piazza. . . .	21		
— de' Pellegrini . .	.	14	
— degli Spagnuoli .	.	18	
Trionfale, Via . . .	1		
Tritone, Via del . .	21		
Trofei di Mario, see Acqua Giulia.			
Tronto, Via	25		
Tusculana, Via . .	.	.	35
Umberto, Ponte . .	15		
Umiltà, Via dell'. .	.	18,21	
Unità, Piazza dell' .	8		
Università della Sapienza	.	15	
Urbana, Via	.	23	
Valadier, Via . . .	11		
Valle, Piazza di . .	.	15	
— dell' Inferno . .	2,3		
Vantaggio, Via del .	14,17		
Vanvitelli, Via. . .	.	.	14,17
Varese, Via	30		
Vascellari, Vicolo de'	.	16	
Vaticano, Monte . .	3,6		
—, Palazzo.	6		
Velabro, Via in . .	.	19	
Venere e Roma, Tempio di	.	22	
Veneto, Via	23		
Venezia, Palazzo di .	.	17	
—, Piazza di . . .	.	17	
—, Via.	.	24	
Venti Settembre, Via	26,27		
Verano, Via del . .	.	36	
Vergini, Via delle .	.	21	
Vespasiano, Via . .	5		
Vetrina, Via della .	.	12,15	
Vicenza, Via . . .	30		
Vidoni, Palazzo . .	.	14	
Villa, Vicolo della .	34		
Viminale, Monte . .	.	24,27	

	I	II	III
Viminale, Via del	.	27	
SS. Vincenzo ed Anastasio	.	21	
Visconti, Via	11,14		
S. Vitale	.	24	
—, Via di	.	24	
Vite, Via della	18		
S. Vito	.	29	
—, Via	.	29	
Vittoria, Via	17		
— Colonna, Via	15		
Vittorio Emanuele, Corso	.	12, 14,17	
Vittorio Emanuele, Monumento	.	20	
—, Piazza	.	29	
Volsci, Via dei	.	36	
Volturno, Via	27		
Wolkonsky, Villa	.	31	
Zabaglia, Via	.	.	15
Zecca Papale	6		
—, Via de	6		
Zingari, Via di	.	23	
Zoccolette, Via delle	.	14	

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Piazza d'Armi
Villa Albani
Villa Torlonia
Villa Patrizi
Villa Medici
Villa Borghese
Porta Pinciana
Porta Salaria
Porta Pia
Porta del Popolo
Castel S. Angelo
Ponte Angelo
Palazzo Pontificio al Vaticano
Giardino Vaticano
S.Pietro in Vaticano
Piazza di S.Pietro
Piazza del Popolo
Piazza Cavour
Piazza del Risorgimento
Piazza d'Ispagna
Piazza Barberini
Piazza delle Terme
Piazza dei Cinquecento
Stazione centrale
Stazione Prati
Campo Militare
Castro pretorio
Giardino d.Quirinale
Terme di Diocleziano
Chiostro Certosa
Ministero Finanze
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Acquedotto Felice
Acquedotto Vergine
Acquedotto Alessandrino
Acquedotto Claudio
Acquedotto Traiano
Fornaci
Valle dell'Inferno
Monte Vaticano
Monte Pincio
Monte Quirinale
Monti Parioli
Monti Vari
Tevere
Lungo Tevere Flaminio
Lungo Tevere Prati
Lungo Tevere Castello
Lungo Tevere Tor di Nona
Lungo Tevere Ripa
Lungo Tevere Marmorata
Lungo Tevere Aventino
Lungo Tevere Testaccio
Lungo Tevere Arenula
Lungo Tevere Sangallo
Lungo Tevere Mellini
Lungo Tevere Vallati
Lungo Tevere Farnesina
Lungo Tevere Michelangelo
Lungo Tevere Gianicolense
Lungo Tevere Dante
Lungo Tevere Degli Anguillara
Lungo Tevere Della Vittoria
Lungo Tevere Della Farnesina
Lungo Tevere Della Salute
Lungo Tevere Della Mole Adriana
Lungo Tevere Della Navicella
Lungo Tevere Della Pace
Lungo Tevere Della Pietra
Lungo Tevere Della Pietra Papa
Lungo Tevere Della Pietra Papa Giulio
Lungo Tevere Della Pietra Papa Giulio II
Lungo Tevere Della Pietra Papa Giulio III
Lungo Tevere Della Pietra Papa Giulio IV
Lungo Tevere Della Pietra Papa Giulio V
Lungo Tevere Della Pietra Papa Giulio VI
Lungo Tevere Della Pietra Papa Giulio VII
Lungo Tevere Della Pietra Papa Giulio VIII
Lungo Tevere Della Pietra Papa Giulio IX
Lungo Tevere Della Pietra Papa Giulio X
Lungo Tevere Della Pietra Papa Giulio XI
Lungo Tevere Della Pietra Papa Giulio XII
Lungo Tevere Della Pietra Papa Giulio XIII
Lungo Tevere Della Pietra Papa Giulio XIV
Lungo Tevere Della Pietra Papa Giulio XV
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Lungo Tevere Della Pietra Papa Giulio XXXIX
Lungo Tevere Della Pietra Papa Giulio XL
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Lungo Tevere Della Pietra Papa Giulio XLVII
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Lungo Tevere Della Pietra Papa Giulio LV
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Lungo Tevere Della Pietra Papa Giulio LXVII
Lungo Tevere Della Pietra Papa Giulio LXVIII
Lungo Tevere Della Pietra Papa Giulio LXIX
Lungo Tevere Della Pietra Papa Giulio LXX
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Lungo Tevere Della Pietra Papa Giulio LXXVII
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Lungo Tevere Della Pietra Papa Giulio XC
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Lungo Tevere Della Pietra Papa Giulio XCIX
Lungo Tevere Della Pietra Papa Giulio C
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Lungo Tevere Della Pietra Papa Giulio CXXXVII
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Lungo Tevere Della Pietra Papa Giulio CXL
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Lungo Tevere Della Pietra Papa Giulio CCXL
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Fabbrica
Cavalleggeri
S.Spirito
Ospedale dei Pazzi
Campo santo
S.Onofrio
Giardino Botanico
Mad. d.Fornaci
Mad. d.Stella
V.Fontana
Fornaci
V.Lovatti
V.Lanciani
V.Fiore
Villa Lante
Villa Corsini
Istit. Chirurgico
Corsini
Pal. Corsini
Trinità Ospedale
Pal. Spada Storlicogota
Pal. Farnesina
Villa Farnesina
Museo Torlonia
P.Settimiana
S.Pietro in Montorio
Arcadia
Acqua Paola
Porta S.Pancrazio
Porta Aurelia
Garibaldi
Villa Savorelli
Villa Doria Pamphilj
Ponte Sisto
Ponte Cestio
Ponte Fabricio
Isola Tiberina
Ospedale di S.Giovanni
S.Bartolomeo
Ponte Rotto
Ponte Sublicio
Ponte Emilio
Ponte Milvio
Ponte Molle
Ponte Margherita
Ponte Umberto
Ponte Vittorio Emanuele
Ponte Sant'Angelo
Castello
Passetto
Lungo Tevere Vaticano
Lungo Tevere Sanzio
Lungo Tevere Tor di Nona
Lungo Tevere Prati
Lungo Tevere Flaminio
Lungo Tevere Vittorio
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Corso Vittorio Emanuele
Corso Rinascimento
Corso Del Rinascimento
Corso Del Popolo
Corso Del Risorgimento
Corso Del Risorgimento
Corso Del Risorgimento

Sardegna
Sicilia
MAR TIRRENO
MAR MEDITERRANEO
MAR IONIO
ALGERIE
TUNISIE
Sassari
Cagliari
Oristano
Nuoro
Iglesias
Portoscuso
S. Pietro
S. Antioco
Palma Maddalena
Ogliastra
Bosa
Alghero
Ozieri
Olbia
Tempio
Napoli
Ischia
Castellammare
Capri
Salerno
Avellino
Benevento
Caserta
Foggia
Potenza
Matera
Brindisi
Taranto
Lecce
Gallipoli
Otranto
Metaponto
Sibari
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Lamezia
Catanzaro
Cosenza
Rossano
Castrovillari
Castrocucco
Scalea
Paola
Nicastro
Catanzaro
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Tropea
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Marsala
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Castelvetrano
Isole Egadi
Partinico
Palermo
Cefalù
Termini
Cerbere
Nicosia
Agira
Caltanissetta
Acireale
Catania
Bicocca
Augusta
Siracusa
Modica
Ragusa
Comiso
Licata
Porto Empedocle
Sciacca
Corleone
Vittoria
Terranova
Gallatirone
Pantelleria
Biserte
Ferryville
Djedeida
Bizerte
Tunis
Bône
Tebessa
Kairouan
Sousse
Mahedia
Sfakes
Gabès
Zaghouan
Hammamet
Hammam Lif
La Goulette
La Marsa
Bône
Gozzo
Valetta
Malta
Lampedusa
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59 Catanzaro
60 Reggio di Calabria
61 Messina
62 Catania
63 Siracusa
64 Caltanissetta
65 Girgenti
66 Palermo
67 Trapani
68 Cagliari
69 Sassari

CARTA FERROVIARIA
D'ITALIA.
Scala 1: 7.000.000
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Kilometri.
Provincie:
1 Torino
2 Novara
3 Como
4 Bergamo
5 Sondrio
6 Brescia
7 Verona
8 Vicensa.
9 Belluno
10 Udine
11 Treviso
12 Venezia
13 Padova
14 Rovigo
15 Mantova
16 Cremona
17 Milano
18 Pavia
19 Alessandria
20 Cuneo
21 Porto Maurizio
22 Genova
23 Piacenza
24 Parma
25 Reggio nell'Emilia
26 Modena
27 Bologna
28 Ferrara
29 Ravenna
30 Forlì
31 Firenze
32 Lucca
33 Massa e Carrara
34 Pisa
35 Livorno
36 Siena
37 Arezzo
38 Pesaro e Urbino
39 Ancona
40 Macerata
41 Ascoli
42 Perugia
43 Grosseto
44 Roma
45 Aquila
46 Teramo
47 Chieti
ÖSTERREICH
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Chur
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Brenner
Meran
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Riva
Arco
Tarvis
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Gemona
Görz
Nabresina
Divaca
Prevalje
Steinbrück
Rovigno
Parenzo
Veglia
Zengg
Carlopago
Sebenico
Dernovic
Almissa
Curzola
Lagosta
Melada
Ragusa
Cattaro
Metkovic
Trebinje
Pescara
Chieti
Aquila
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Spoleto
Foligno
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Siena
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Pistoja
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Prato
Empoli
Pontremoli
Massa
Carrara
Spezia
Genova
Savona
Ventimiglia
Mentone
Nizza
Monaco
Cuneo
Saluzzo
Alessandria
Asti
Casale
Vercelli
Novara
Arona
Varallo
Aosta
Ivrea
Chiavenna
Sondrio
Tirano
Edolo
Lovere
Iseo
Brescia
Desenzano
Peschiera
Verona
Legnago
Rovigo
Adria
Chioggia
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Treviso
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